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ABSTRACT

Mental health in education is conceptualized from an ecological point of view. In this framework, the school as an institution must not limit its attention to what it has traditionally viewed as its own particular area of subject matter responsibility; rather, it must perceive its responsibility as relating to the whole of human experience. This document is designed to provide tools for teachers--and in particular English teachers--who have been converted to the relevance of mental health concepts to the curriculum. The basic curriculum and annotated bibliography will enhance the learning environment and will give the individual English teacher a basic tool with which to create a structured course appropriate to the indigenous population of his school. This curriculum should provide a situation in which teachers and students can review and reflect upon the value system inherent in the life-style of each person. The activities suggested as parts of possible curricula for the ninth through twelfth grades frequently incorporated small class groupings and students teach/learn skills as a part of the basic foundation of the activities. This procedure emphasizes the importance of the student's role in his own learning processes and allows him additional means of evaluating how much of what is being presented he has learned. (Author/JM)

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Multi-Ethnic Literature in the High School

a mental health tool

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Foreword

MULTI-ETHNIC LITERATURE IN THE HIGH SCHOOL: A MENTAL HEALTH TOOL conceptualizes mental health in education from an ecological point of view. In this framework, the school as an institution must not limit its attention to what it has traditionally viewed as its own particular area of subject matter responsibility; rather, it must perceive its responsibility as relating to the whole of human experience.

But a conceptualization of mental health as a legitimate responsibility and concern within the classroom is but the first step. It is quite easy for a teacher to become converted to the relevance of mental health concepts to the curriculum after a good pep talk; however, once the teacher has returned to the classroom, what does he do next?

MULTI-ETHNIC LITERATURE IN THE HIGH SCHOOL, an ecological approach involving the use of multi-ethnic literature, is designed as a tool for such converted teachers, especially teachers of English, who are left standing in their classrooms without materials. Hopefully the text and the rich bibliographic resources will provide innovative suggestions for examining the perennially challenging human questions—who am I and how do I fit in with the people and world around me?

EDWIN J. NICHOLS, PH.D.
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Preface

As an English teacher in an inner city school, I work daily with students who have picked up a low self-image, who are hostile to members of their own group and to other groups. It is obvious that many of these students are psychologically damaged. They are unable to accept the kind of self-image they now have, but they seem unable to establish more positive self-identification.

I believe that the schools can do much more to help all students improve their self-concept. The schools can also provide those experiences that will lead students to appreciate and to realize the value of ethnic cultures.

Few high schools in the country teach the behavioral sciences. Instead, the English department is usually the area in which students are guided to an investigation of what it means to be a human being in a pluralistic, technological society. This kind of guidance presently is given on an almost incidental, unconscious basis. Much more needs to be done in a structured way.

English departments should provide curricula in multi-ethnic American literature, which would help eradicate some of the most crucial pathologies which now prevent students from getting the most out of their school experience. Students exposed to a multi-ethnic approach to American literature would find positive images with which to identify and relate. There would be more opportunity help students develop and improve communication skills because they would be dealing with materials which reflect a realistic view of present-day American society.

Inasmuch as there is no structured curriculum for teaching multi-ethnic American literature in the high schools, English teachers are faced with a knowledge vacuum.

This basic curriculum and annotated bibliography is intended as one means of filling this vacuum. This kind of material will enhance the learning environmental and will give the individual English teacher a basic tool with which to create a structured course appropriate to the indigenous population of his school.

This curriculum should provide a situation in which teachers and students can review and reflect upon the value system inherent in the life-style of each person. Teacher and students must realize that rejection of the values of teachers by students, or rejection of the values of students by teachers, is not a rejection of *learning*. If this is given consideration, a healthier learning atmosphere may be created in the classroom.

Each subculture is composed of an ethnic group with its own mores, culture, and patterns of behavior peculiar to the self-images of its group, nurtured by ambiguities, conflicts, and neuroses wrought by the frustrations involved in trying to survive in the 20th century. For people from ghetto subcultures as opposed to non-ghetto subcultures, this has to do with patterns of slum existence, systematic denial of human worth; social immobility due to economic status, lack of reality systems built on known racial history, and ineffective social agencies intent on promoting self-help along lines that already have been tried and that failed. It is the ghetto subcultures with which we will primarily concern ourselves in this project.

Many ghetto youths and teachers of those ghetto youths are not aware of, and do not utilize to its full advantage, what these children bring with them to the classroom. A basic assumption here would be that no culture is of itself more valid than another. Another important point is that these students have multi-language habits: one they use at home, another with peers, and one they attempt to use effectively in the academic circles surrounding school. All too often, the last is most inept due to poorly learned cognitive language skills.

Usually the tendencies toward candidness and honesty in open discussion and written themes have been systematically stifled between primary grades and high school. In order to be effective, a particular atmosphere has to be established by enabling students to see the teacher as more than an authority. We must be able to accept the fact also that teaching in a ghetto school encompasses many responsibilities and duties that would overlap those of the parent in the middle-class home.

Ghetto students hear what is said in class but habitually do not listen for subtle nuances in thought and shades of meaning, thereby thwarting their possibilities of finding answers that lead to more questions and creativity. This may possibly have grown out of the fact that there is little room for "playfulness in thinking" when the struggle merely to eat regularly is uppermost in one's mind.

For children of the ghetto subcultures, books and materials now available in public schools should not be the sole source used to stimulate academic interest and inquisitiveness. Students should be made aware of the *limits of retention* and come to understand the importance of knowing where to look for specific answers—the library as a resource tool, etc.

The factor most limiting the success of ghetto youth in achieving a strong place in America's mainstream seems to be the idea that much of the academic curriculum presented in their schools is not relevant to their lives and the world as they know it. In our effort to bring the world of the ghetto into the classroom, we often evaluate their culture in terms of what the mainstream defines as normal, and try to change their value judgments. For example, we have them read books about gangs, written by people who have only second-hand knowledge at best. These books usually are offered as an end in themselves and the students come away having learned nothing new. Perhaps the teacher may have gotten a few new insights into ghetto problems if any discussions whatsoever followed. Usually, however, the teacher does not know enough about the subculture to develop a discussion based on the students' own experience.

It is hoped that from the following pages teachers and students will become better acquainted with the cultural, moral, and philosophical thinking that overlaps ethnic lines, thereby broadening tolerance both of themselves and others.

JEAN H. LIGHTFOOT.

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Suggestions for Use in the Ninth Grade

I. THE LIBRARY AS A RESOURCE TOOL

Phase 1

If possible bring books on a cart from the reference section of the library into the classroom. Otherwise reserve the reference section and take class into the library. Explain the use of each book to the students, sending the books around the room as the explanation is being given. Emphasize the limitations of the average person's retentive powers and the importance of knowing precisely where to find the information needed. It is important that the students see and touch the books being talked about. This takes an entire class period.

Phase 2

Divide class into small groups. Have each group go into the library to work with a specific type of reference tool: reader's guide to periodicals, indexes, atlases, handbooks, review digests, card catalogue, special review catalogues, vertical file, thesauruses and dictionaries, etc. Make each group responsible for finding all the books in the library fitting their category. Each student group should select a spokesman who will report orally to class on the reference materials they found, what they contain, how the books are set up, how often they are published, and how they probably can best be used. This means spending more than one class period in the library. The teacher should be present to assist students at all times.

Homework Assignment: Give each student a small sheet of paper with three questions *specifically for him*—questions should differ on each sheet. Ask the students to answer by listing the reference books where the answer may be found—not the answer itself.

Example:
1. List five articles on "the battle of the hemline," midi vs. mini.
2. Give the number of brothers and sisters of Senator Ralph Smith of Illinois.
3. Give the name of the poem from which this line comes, "If Winter comes, can Spring be far behind?"

Phase 3

In class give students a sheet listing about 20 of the reference tools (books). Ask each student to make up a question whose answer may be found in each book. Divide the class into teams of equal number. One student to be timekeeper and three students to act as judges should be selected to serve all teams. Now have the students play a game called "Reference Expert." Each team member now has a list of 20 questions on reference tools. Each member of each team gets to ask a question during an approximate 10-minute session. The challenged team gets 10 seconds to answer each question. The timekeeper knocks on the desk when it is time to move on. Any discrepancies concerning an answer are finally decided by the judges. At the end of one 10-minute session, the winning team may remain to challenge the next team, etc.

Phase 4

Review the students to let them know how much they really know, or do not know, about reference tools. This may involve handing out a written question and answer sheet of 20 to 25 questions similar to the questions asked in the Phase 2 homework assignment.

II. BOOK REPORTS

Phase 1

Select a movie that at least 60 percent of the class have seen or know about. Examples: "The Learning Tree," "Funny Girl," "In the Heat of the Night." Distribute this outline or your own for students to follow in making book reports:

I. Title
II. Author
III. Publisher and copyright date
IV. Main characters
V. Locale and time
VI. Brief synopsis
VII. Critical insight

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A. Character evaluation
   1. Do characters grow or diminish as far as you can evaluate positive human characteristics?
   2. Are there any two characters you want to compare or contrast?
   3. Are there any incidents that happen to the characters that you feel are key points in determining the course of their lives?

B. Which of the universal traits of man are at work in this novel: love, hate, jealousy, revenge, greed, sibling rivalry, self-preservation, sorrow, anger, etc.? How do these affect the main characters?

C. Can you relate anything in this story to life as you know it; life as you would like it to be; a past experience of your parents' or relatives'?

D. Could you label a definite theme in this story? If so, put it into a sentence such as you would do if you were quoting a "Confucious says"-type statement.

E. What can you say about the author's technique in writing? Is he too wordy? Are sentences long and clumsy? Is there too much unnecessary description? Does he use flashbacks in such a way that you become confused? Is there just enough comedy relief to make you able to stand the sad parts? Was he trying to be realistic and frank but turned out to be crude? Was he able to grab your interest and keep you in suspense because he kept the action just right? Did his characters and situations seem real?

VIII. Evaluation: In a brief sentence or two say whether you liked the book or not. Tell why. If you liked or disliked only parts of the book, tell why.

IX. Recommendation: Would you recommend this book to anyone? Why? Why not?

Phase 2

When students have the outline of the book report in hand, go through each section using the movie (novel) mentioned earlier. Have one or several students volunteer to work as scribes at the blackboard, writing out the information as the teacher gathers it orally from the class.

Phase 3

Have students select a novel from school, home, or public library, on which to make their first book report.

The teacher should make substantial suggestions for a book list. John Tunis' sports story or biographical works of sports figures go over well with the boys for this first assignment. *Seventeenth Summer* and light love stories usually fascinate the girls. Give students at least 2 weeks outside the class to read and develop the report according to the outline given.

When reports have been read by the teacher, spend at least 5 minutes with each student to discuss his report.

Phase 4

Develop a room library of books students say they would like to read—books suggested in the bibliography at the end of this work, and books recommended by the teacher. Assign one book report per month to be prepared outside the class. If students read more than one novel per month, they may make oral reports to the teacher. Place a chart on the board where they may write in their names and appointments for giving these oral reports. (Students like to see their names in view.) After 2 or 3 months, usually a majority of the reports will be oral—and a reading contest is on without the teacher's initiating it. Set one period per week aside as a free reading period.

If students read a book not in the room library or on the suggested list submitted by the teacher, I asked for 2-week' notice before the report was due so I could read the book. My students took special pride in finding books that gave me extra homework. Sometimes they came up with junk but they definitely increased the number of books I read each month.

At the end of each semester I gave a prize to the boy or girl who had read the greatest number of books. I did not tell them this plan until the reading chart had been up for 3½ months and things were really moving!

III. DEVELOPING A STYLE OF WRITING

Phase 1—Vocabulary

This particular room comprised Black, Jewish, Caucasian, and Oriental students.

We asked a talented student to make us an "Ain't That Peculiar" poster board approximately 3′ x 4′. We placed a magic marker beneath the board. I encouraged students to write on this board at any time, and at their discretion, any words that I used, that they came across in their reading, that they heard outside the class, or that stumped them in other classes. They divided the board into *Us* and *Them* columns and decided that each time they

found a word or phrase they thought could be much more simply expressed, they would write the word/phrase in the *Them* column and their secondary way of expressing it in the *Us* column labeled O (Oriental), C (Caucasian), B (Black), or J (Jewish).

Many times I would enter the classroom and find the entire class at the "Ain't That Peculiar" Board.

I asked the students to practice using the new words and phrases. Anyone who used the secondary language during that time had to put a penny into the class kitty. From this kitty we frequently bought new material for the classroom library.

Phase 2—The Complex Sentence: Using the Clause Effectively

Using the English grammar books dispensed by the Board of Education, the teacher may introduce noun, adjective, and adverbial clauses. Have students practice verbally and at the board identifying clauses in sentences and making up sentences including clauses.

Have each student write a paragraph of *at least* five sentences, three of which must include a clause. The paragraph must be about something they know how to do well—sleep, dance, hook-shot, dribble, sew, baby-sit, cook, smile, signify, etc. They should explain to the teacher thoroughly how to do this. They should underline the topic sentence wherever it is in the paragraph.

Using one of the short stories from the Bibliography, such as: *Black Fire, Idiots First, Dark Symphony, Chinese Wit and Humor, Contemporary Chinese Stories, The Horse Knows the Way,* have students identify the theme of the story, using at least four complex sentences in the paragraph.

The teacher could duplicate at least three of the stories from any of the works. This means the students read three short stories before writing the paragraph in which they are practicing cognitive skills.

Phase 3—Comparison of a Writing Technique

Duplicate some of the stories about George Kao's "Mr. Ah-Q" in *Chinese Wit* and Langston Hughes' *Simple.* Read materials aloud in class, with students following their copies. Discuss how both authors use comical, "weak," buffoon-like characters to comment very seriously on society. Point up the merits and defects of this as a style.

Have each student decide on something he dislikes about the school, his home, his family, this city, this country, his friends, etc.: then have him do the complaining in writing through a comical character like "Mr. Ah-Q" or "Simple."

Emphasize whatever cognitive skills you have been covering during grammar sessions in class. Perhaps giving a class period to the reading of the best of these papers would be fun; it can lead to some very stimulating discussions.

Phase 4—Analyzing and Assessing a Point of View

Duplicate and distribute two or three stories, such as "National Salvation Through a Hair Cut," from Kao's *Chinese Wit and Humor;* "The Wife of His Youth," from Chesnutt's *The Wife of His Youth and Other Short Stories;* and "The Maid's Shoes," from Malamud's *Idiots First.*

Select another short story where the author's point of view is obvious, divide students into groups after reading the story, have one group come up with as many adjectives as possible to describe the main characters. Tell them not to stop to question the suitability of any word chosen. Have another group write down as many attitudes toward life as they can recall—based on the ways the characters must have behaved. Have the adjectives and character attitudes read to a third group, then ask the third group to write a new ending for the story completely changing the author's point of view.

After all this has occurred, point out to the students that through this kind of creativity-in-learning exercise, they have used the following related mental abilities: association, flexibility, fluency, and originality.

IV. POETRY APPRECIATION

Phase 1

Select several varying types of poetry from any one of the anthologies listed in the Bibliography or of your own choosing. Let the poetry vary in style and ethnic background; however, use poetry that will show parallels in style and subject matter.

Duplicate and distribute "Yet Do I Marvel" by Countee Cullen and "Bright Star" by John Keats. Point out the type of poetry—14 line structure, rhyme scheme, etc. Discuss in detail the imagery in each and the statement the poet makes.

Phase 2

Assign "Elegy for a Lady" by Walt Delegall in *Black Fire* and Gray's "Elegy Written in a Country Church Yard." (The teacher may have duplicated these ahead of time.)

For homework: Have students write down 15 adjectives they recall after reading the poems. The next day in class, ask students to write two sentences on the deepest sorrow they have ever experienced. It does not have to be in poetic form. Have a few of these read in class (volunteers only!); then try the happiest moment, funniest incident, etc. By the end of the period the sentences are usually more poetic than they were at the beginning.

Phase 3

Take the class to the library. With students using the knowledge of the reference section and card catalogue, let them find a poem that interests them on these five subjects: love, death, war, women, children. Have each student give the teacher a list of his five poems before leaving the library.

Ask students to read the poems carefully and write down something to help them remember what each poem was about.

The next day pass out drawing paper and charcoal sticks; ask the students to draw stick figures (and circles if necessary) of imagery that comes to mind when they think of their favorite among the five poems. During the final 15 minutes of the class, hold up some of the pictures and tell how the poem actually relates to the drawing.

Phase 4

Ask each student to bring any three of his favorite popular records to class. Play a variety of these and discuss each as a poetic expression. Students and teachers will be surprised (usually) at the variety of styles, imagery, and subjects covered by a Smoky Robinson, Bob Dylan, Curtis Mayfield, Jimmy Webb, etc.

Phase 5

The entire freshman class could become involved in a Poetry Recitation Contest. Have each student in your class select a poem he would like to memorize. Allow several days to do this (practice in class, etc.). Then have a room contest in which both a male and female student win the recitation contest based on familiarity with the poem, diction, expression, interpretation. After a female and male contestant have won the poetry recitation contest in every freshman English class recitation, have a school-wide freshman poetry contest. Invite all freshmen to the auditorium for two final periods of the day. Invite a select group (teachers and students) to act as judges. Have a predetermined evaluation check list. Give some appreciable prize to the male and female winners and the two runners-up (male and female).

One teacher should organize and sponsor this activity.

Phase 6

Tell students you would like to compile poetry written by them into a book. To initiate this project, one day in class play a jazz record, a soul-rock, a classical, and a Broadway tune that would make one feel happy. Let students write whatever they feel as they listen.

Another day play jazz, classical, soul-rock, and Broadway that sets a somber mood. Again let them create. Give them additional time to work on their writings at home. Some of the poems written by freshman students at a high school in Chicago, Illinois, in 1969 follow. A number of these were set to music by a talented student in the freshman class.

Knowing This I Hide From Sadness

Joyful is the day I see a silly face,
Made by a lonely child in a confused world.

Joyful is the day I see a smile shine through
A broken hearted Mother's lips,
Whose son has returned to God.

O sadness is a horrid feeling.
It's like you're meeting a strange thing in the dark.
Knowing this I hide from sadness.

KAREN
Age 14

By Myself

One who walks and feels and sees
One who walks and feels
One who walks
One who
One!

LEON
Age 14

What Is My Name?

What is my name I keep asking myself.
But the key, my answer, is high on the shelf.

I am a lonely person with thoughts of my own.
Will my fears and sadness never be shown?

Locked up and barged in a room of my mind
Are joys and happiness of eternal time.

I have reached my key—never again will I hide;
For my name is black, and this is pride.

LINDA
Age 14

Mother to Daughter

Listen, daughter there are lots of things that you
can do
"Girl, stop that running around,
Boy put that ash tray down"
There are many opportunities offered to you.
You can be a teacher, doctor, lawyer, or nurse,
"You kids stop that fighting and fussing,
Your father is going to come in here screaming and
cussing"
You can be a maid if worse comes to worse.

Now since the other kids have gone from the room,
There is something I want to explain to you,
Whatever you are, whatever you do,
I want you to walk with your head up high,
So everyone will know you're proud when they
walk by,
I want you to reach your fullest height,
Because if it's worth, worth doing,
It's worth doing right.

CHERYL
Age 14

Progress

In my first life
There was no pollution
In air, nor water.
Nothing to ease life
There were *no wars.*
I accomplished a normal goal
I died at 54.

In my second life
There was some pollution,
In air and water.
Life gets easier though troubled
There are wars
Necessary wars.
I accomplished an ordinary goal.
I lived to be 66.

In my third life
Extreme pollution
In air and water
Life is *too easy*
Complications pile up
Drugs, guns, hatred
Little love.
There is a war.
An unnecessary war.
I accomplished a goal to surpass the others
I lived to be a man
I died at 21.

ANTON
Age 15

Thinking About the Times

The heights
to which
my mind
Can soar
is very much
Infinity!
But—
Most of all
I find myself
thinking of
War
and
Tranquility.

KENNETH
Age 14

Shadow of a Voice

. . . Now frequently I hear
the voice,
From the distant far, and
yet so near:
Understanding it is beyond
my capability.
I listen for the voice
But dread the minute it
appears . . .

CHERYL
Age 14

Life

In life we become lazy.
We die hundreds at a time for no cause.
We shun our Creator
We RIOT!
We KILL!
We lie, cheat, and steal.
For no cause, we sabotage other's efforts
To our own purpose,
Supposedly to save "Our People"—
But, why should life be so hard?

MAURICE
Age 14

As a Woman I Choose Love

As a woman I choose love
As my prized possession,
Or maybe I'm just overtaken
By this strange obsession.
As a woman I choose love
To guide my way of life,
To comfort me when I'm alone,
In sadness and strife:
A woman needs love to rely on.

MICHELE
Age 14

Who Should I Be

Why do I try to be someone I'm not?
It's really hurting for me.
Probably it's my new friends I try to fool,
But the old ones know who I am.

On the outside a sociable, active, young lady,
Hip to all the happenings.
On the inside a shy, quiet flunky by heart,
And a square from all angles.

Which side of the rope will I pull?
I'm really playing a tug of war.

The outside of me looks in and says,
"Who wants to be stuck-up?"
The inside of me looks out and says,
"But that's not really you!"

To tell the truth, I notice a lot I've been missing.
Being the inside person, it isn't the real me.

I have many years ahead of me, but
I hope I won't have to live
On two sides of the door.

KAREN
Age 14

Suggestions for Use in the Tenth Grade

I. READING, WRITING, SPEAKING, LISTENING IN ONE UNIT

Phase 1

Have each student select a biography that he would like to read and on which he is to make a book report, using the outline suggested in Unit II of the ninth grade.

In class after the book reports have been submitted, have students discuss the *thoroughness* the protagonist achieved in whatever line of endeavor he followed in life. Discuss the odds against which these people attained whatever heights were possible for them. Discuss the feasibility of these same possibilities from an economic and social standpoint in your city at the present time, for all the ethnic groups in your classroom. Emphasize the need to do a thing exceptionally well and thoroughly in order to succeed. Point out the self-ordered habits, and profession-imposed restrictions necessary for "greats" to become and remain great.

Phase 2

Each student should develop a project which will be presented to the class orally. The project should involve demonstrating something the students know how to do very well. They are to bring and use some type of audio-visual aid as they make their presentations. They should also submit the same demonstration to the teacher in composition form at the end of the oral demonstration. The audiovisual aids may include machinery, poster board, people (including the teacher), blackboard, etc.

Some of the demonstrations in sophomore classes might be: How to Use Chop Sticks; How to Teach Someone the Basic Steps of Ballet; How to Cover a Button with Silk Material; Basic Positions on Skis; How to Properly Remove a Jello-mold from its Container; Controlling the Curve of a Bowling Ball.

Each person in the class should evaluate another person's oral demonstration considering these points: (1) familiarity with information presented; (2) organization and clarity of presentation; (3) interest and pertinence of audio-visual aids; (4) public speaking ability; (5) audience control.

All of the points above were decided in a teacher-student discussion of what should be evaluated in this type of assignment.

The student who grades another's oral report should also grade that person's written composition. Finally the teacher should consider the following four areas in arriving at an average grade for each student for Unit I:

1. His own oral report
2. His own written composition
3. His evaluation of another's oral report
4. His evaluation of another's written work

II. IDENTIFYING THE THEME IN A NOVEL, A SHORT-STORY, A POEM

Phase 1

Have students read "The Haircut," a short story by Ivan Bunin. Divide class into groups. Have one group write down as many descriptive phrases as they can think of in 10 minutes to describe Jim, Doc Hair, Julie, and Paul. Ask them not to question the validity of any suggested descriptive phrase. Have another group write down in this same 10-minute period as many descriptive phrases as possible describing the type of town where the story occurred. Have a third group draw a picture of the barber shop and the storyteller. Each member of the group must justify for the class every item and person included in the picture.

For the final 30 minutes of class have the lists from each group read, stopping to justify any descriptive points challenged. Tape the pictures from group three to the board. Have one student from that group act as moderator and give an interpretation of the pictures to the class. From the discussion following these presentations, the theme of the story should be easily derived by the entire class.

Phase 2

Have students read W. W. Jacobs's "The Monkey's Paw" and Charles Chesnutt's "The Goophered Grapevine." In discussion, point up the ethnic *differences* of these two men, but the *similarities* in the superstition apparent in the lives of the people they write about. Point up the similarities in both stories, in the economic background of the protagonists and in the age groups of the characters.

Ask students to make a list of what they feel would be the basic needs of these people socially, eco-

nomically, religiously, and morally. Ask them to tell how each author's technique of presenting superstition differs. Finally, have the class move into small groups of their own choosing. Each group should arrive at what they feel the theme of each story is.

Before class ends, point up how the two authors deal with protagonists of similar backgrounds, in a similar type of locale, and how they use the idea of superstitious belief to create very different styles and techniques of writing.

Phase 3

After dividing the class into four groups, assign one book to each group to be reported on orally in class. Advise the groups to divide the Critical Analysis section of the book report so that an equal amount of work is done by all members of the group. The novels: Thomas, *Down These Mean Streets; Brown, Manchild in the Promised Land;* Seigel, *Hey Jewboy;* Cushman, *Stay Away Joe.*

After the oral reports have been given, plan a walking excursion into the neighborhood where the majority of the students live. If the school owns a Polaroid camera, arrange to use it. If not, perhaps the teacher can make other arrangements to get one. Plan ahead the places to be visited: social and recreation halls, local teenage hangouts, stores, churches, social institutions (Y.M.C.A., boy's club, welfare subdivision), project social room, clinic, bank, loan office, pawnshop, homes of any students offered voluntarily. Take as many pictures as possible. Distribute at least one picture to each student in the class; no two pictures should be alike.

During the class the next day, ask each student to write down the thoughts that come to mind as he looks at his picture of a place in the neighborhood. Discusss some of these in class in terms of similar remembrances, incidents, common involvement, etc. Ask students to write at home a short story involving one of the places visited in the neighborhood. They may exchange pictures or they may work together in any type of grouping they decide upon. Ask students to decide on a specific theme that they want their short story to emphasize and to write that theme at the beginning of the paper before they begin.

Phase 4

Assign Langston Hughes' "Mother to Son," a black poem, and "The Sea Wife," a poem translated from the Chinese by Arthur Waley. Read aloud in class and discuss immediately the central theme in each. In both of these poems, the theme is quite obvious.

Now read Black poet Lance Jeffers' "My Blackness Is the Beauty of This Land," Spanish poet Orlando Ortiz's "Reflections of an Inarticulate Childhood," Italian poet Joe Palaleo's "Italian to the Moon Over New York."

Have students read aloud and discuss these poems one stanza at a time, so that they may see how the theme of the poem is elaborated and embellished and comes at the end to a definite climax. All three poems relate to the American dream. There are elements of hope and fulfillment in all three. Have the students point out these ideas.

Phase 5

Suggest creating a class epic poem. Possible themes: Man's Responsibility to Himself; Selflessness as a Virtue; Love, a Catalyst for Change; The Struggle to Gain Ground in Our Society as It Is; Changing "The Way It Is"; An Evolvement of a Person, a Place, an Art, an Ideal.

After a theme is selected, gather possible beginning lines from the class. When one is finally selected, write it on a large poster board. Tell students that whenever anyone feels he wants to add to it, he may. When a stanza has 10 lines, do not add another until the class reviews the poem thus far and decides whether or not to begin a new stanza. Go on with other class activities as the project progresses. Usually almost all the students know the poem by the time it is finished because they review it so often as they try to add to the significance of the theme. At the same time the tediousness and frustration of the creative process are emphasized.

III. THE ART OF ARGUMENT

Have students read Malamud's short story, "Black Is My Favorite Color." After this, have the class divide into two groups according to whether they feel the Black woman should have disregarded all odds and married her Jewish boy friend, or left the city as she does in the story. Have each of the above groups divide into two subgroups in order to facilitate discussion of the reasons for their stance. Give them these basics on the art of argument:

1. Listen carefully
2. Clarify all major points of argument
3. Rephrase and/or summarize your opponent's position
4. Develop a line of attack
5. Keep to a specific point of argument

6. Avoid emotional involvement
7. Use other neutral sources to help prove your point (people, reference books, newspapers, etc.)

Have each group select one person to argue for its side. Have class establish the ground rules for the two arguments. Usually this procedure results in new insights into analyzing why people behave as they do in books and in class.

IV. DEVELOPING A GOOD PARAGRAPH

Phase 1

Introduce the paragraph as an element of composition; emphasize the topic sentence and four methods of development: giving facts, giving examples, stating comparison and contrast, and stating cause and effect. Have students read and identify four short paragraphs that you prepare, which are examples of each of these methods.

Then have students read four short stories: C. H. Fuller's "A Love Song for Seven Little Boys Called Sam" (cause and effect); Charles Chesnutt's "The Wife of His Youth" (comparison and contrast); George Kao's Chinese translation, "Talking Pictures" (facts).

Any one of the stories from Moravia's *Roman Tales* illustrates the tragic lives of poor people (waiters, washwomen, thieves, etc.).

Emphasize that development of a paragraph is like development of any major theme or idea, and that these basic methods of development apply to all types of writing.

Phase 2

In class give each student a strip of paper with a different topic sentence written there by the teacher. Ask each to develop this by one of the methods suggested in Phase 1. He should write at the top of the page which method of development he is using.

Phase 3

Ask all the students to draw a comic strip of at least five pictures, illustrating one of the methods of development used for paragraphs. At the end of the period have the students exchange drawings with each other. Homework assignment: Write a paragraph using the method of development suggested by the comic strip pictures; underline topic sentence. Attach comic strip to paper.

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Suggestions for Use in the Eleventh Grade

I. THINKING CRITICALLY

Phase 1

Ask students to bring four articles from a newspaper to class: a by-lined news article, a human interest story, an editorial, and a special feature. As you discuss the contents of some of the articles ask the students about any particularly strong attitudes they may have toward any of the issues cited.

Go into a discussion of your values and theirs whether these seem to be *absolute* or *relative*. Examples: lying, cheating on examinations, adultery, thievery during riots, organized business price-fixing, etc.

Each student should select any one of his four articles to scan very critically in relation to his own values and attitudes and the values and attitudes of the writer. Ask students to be prepared to discuss their articles from these viewpoints before the class and answer any questions presented.

Phase 2

Divide the class into four groups. Assign each group one of the following books: Hill's *Catch a Brass Canary* (Spanish); Roth's *The Shame of Our Wounds* (Jewish); Gribb's *Shadow of My Brother* (Black); O'Connor's *I was Dancing* (Irish).

Have each group be prepared to discuss these books before the class relating the discussion to the author's attitudes and values concerning racial prejudice (*Catch a Brass Canary*), adolescent penal institution (*The Shame of Our Wounds*), responsibility to the law (*Shadow of My Brother*), and the generation gap (*I Was Dancing*).

Phase 3

Ask each of the four groups to draw up a questionnaire to be used to ascertain from at least five friends the reactions to the author's point of view.

Each student should interview at least five of his friends keeping their questionnaire in mind. Have the student tell his friend the story. Then use the questionnaire. When the questionnaires are returned, before any characters are discussed or their importance and significance decided, discuss the new dimensions, attitudes, and value slanting brought to the story by the interviews.

Compare all four questionnaires—their differences and similarities, things added to and omitted from each. Show how these color the questioned person's reaction to the author's values and attitudes.

Tape-record at least two people while they are telling the story (out of hearing range of each other). Play recording for entire class. Show the nuances of meaning, inflection of tone, etc., that add the teller's attitude and values to those of the author's, thereby altering, slanting, or reinforcing the author's original intentions.

II. HELP/TEACH ACTIVITY

Phase 1

To get two teachers of a junior English class and a freshman English class involved in a unit where the older students and younger students *help* and *learn* from one another, we could begin with a unit for each class on "Letter Writing."

The junior class could be emphasizing the business letter (kinds, form, margins, spacing, folding the letter, addressing the envelope). At the same time, the freshman class could emphasize the friendly letter (kinds, form, qualities).

Divide both classes into four groups each. Assign one of the following books to each of the four groups in each class:

Smoke on the Mountain by Ellen Crain (Appalachian)
Children at the Gate by Lynne Banks (Jewish)
Chinatown Family by Lin Yutong (Chinese)
Black-Boy by Richard Wright (Black)

Since each class is already divided into four groups, have one group of freshmen write a letter to the junior class requesting them to come together with the freshmen to discuss and help clarify some of the ideas in the novels. Have a second freshman group write a letter to the junior class teacher telling her they appreciate her interest in the freshman class activities. Designate a third freshman group to write a thank-you letter to the juniors after the activity is completed, and ask the fourth freshman group to be prepared to write an informative letter to you at the end of the activity telling you whether they en-

joyed the activity, criticizing it constructively, and evaluating it in terms of things learned.

Have one group from the junior class write a business letter of request to the school librarian asking for help in locating all reference materials necessary to broaden their knowledge of the author, time, and place of the story, ethnic culture of the protagonists, critical evaluations of the novel, etc. Ask a second group to write a letter of application to the freshman teacher, apply to work as tutors for members of her class. Ask a third group to be prepared to write a letter of inquiry to the freshman class to ascertain whether the freshmen enjoyed the activity and found it beneficial. Ask the fourth group of juniors to be prepared to write a letter to their teacher requesting any type of adjustment they feel is necessary to making this activity more rewarding for class teachers and students.

Phase 2

Before the juniors and freshmen come together to discuss the books, make sure both classes are familiar with the book report outline suggested in Unit II for Freshmen. Give the classes *one or more* entire class periods to discuss the books.

Ask each of the four groups (now made up of both juniors and freshmen) to work up a short skit to show or emphasize the theme of their novel to the class. Have each combined group designate one person to give a brief synopsis of their novel immediately following their skit. Ask each group to designate another person to formally interpret for the class what happened in their skit. Each combined group is responsible for answering questions from the class.

Suggestions for Use in the Twelfth Grade

I. THE ESSAY

Phase 1

Have students read C. E. Wilson's "The Screens," *Black Fire;* Arthur Hoppe's "A Gringo's Guide to Latin America," *San Francisco Chronicle,* March 29, 1966; Walter Sullivan's "What If We Succeed," *We Are Alone;* Russell Lynes' "Highbrow, Lowbrow, Middlebrow Reconsidered," *Harper's Magazine,* August, 1967.

After students have read all four essays, the teacher should lead students in a discussion that leads to their own definition of the essay. Have one student go to the blackboard and act as scribe. Each time the students make a point tending toward the definition, have that point written on the board.

Each of these essays has a different style and features an individual approach to what may be done with the essay. "The Screens" defines a specific type of person and goes into extreme detail to show how that person would behave, what he will accept, what he expects of himself and others, etc. In this type of essay, we are dealing with an author's opinions and comments.

"A Gringo's Guide to Latin America" falls into the category of the informal essay. Hoppe spoofs our Government's attitude toward its role in the Western Hemisphere. In "What If We Succeed," Walter Sullivan's factual and speculative discussion of science, technology, and national ambition, we find a definite mood and attitude set by the tone of the essay. Lyne becomes quite personal as he seeks to distinguish levels of our society in terms of cultural class structure in "Highbrow, Lowbrow, Middlebrow Reconsidered." We learn as much about the author here as we do about his idea or ideas.

Phase 2

Have each student read any one of the following:

When Legends Die (Indian)
My New Found Land (Greek)
The Edge of Sadness (Irish)
To Brooklyn With Love (Jewish)
A Light for Fools (Italian)
Home to Kentucky (Appalachian)
Let Me Count the Ways (Polish)
Go Tell It on the Mountain (Black)

Ask students to develop a notebook on the novel that would include a list of *any* musical selections that come to mind when they consider the theme of their particular novel; a list of old philosophical sayings or adages that come to mind; at least one pencilled drawing that they create with the theme in mind; and finally, an essay (idea or ideas) using one of the styles listed in Phase 1.

II. CRITICAL ANALYSIS OF A PARTICULAR AUTHOR

This activity will take several weeks. Have students select any one of the authors listed in the Bibliography or an author of their own choice. Have the students gather information concerning the author's life; read as many works of the author as possible; read any letters or articles attributed to the author; gather as many positive and negative reviews of the author's works as possible; develop their own critiques of the author's works (content and technique). The teacher may have to review the reference material suggested in the library activity at the freshman level (Unit I). Students should be given a guide sheet and allowed to work primarily on their own.

During this period, I permitted my class to be excused from attending classroom sessions once a week. At the regular class period I was available in the library to anyone who needed help. However, students were also allowed to use library facilities outside our building, and facilities in the typing room, etc., during this period.

III. A COMPARATIVE ANALYSIS OF SIMILAR NOVELS

Divide the class into four or five groups; have each group read any one of these combinations of novels:

Group 1

Sam Siegel, *Hey Jewboy*
Piri Thomas, *Down These Mean Streets*
Claude Brown, *Manchild In The Promised Land*

Group 2

The Late Mattia Pascal, Luigi Pirandello
The Face of Another, Kobo Abe

Group 3

After the Banquet, Yukio Mishima
Elizabeth Appleton, John O'Hara

Group 4

The Shame of Our Wounds, Arthur Roth
Durango Street, Frank Bonham

Group 5

Mr. & Mrs. Bo Jo Jones, Ann Head
When She Was Good, Philip Roth

Group 1. Develop a composition in which lifestyles of the protagonists are compared and contrasted. In all three characters, show ambiguities in their moral concept of right and wrong that may be fostered by the status of their ethnic group in American Society.

Group 2. Show how each of the protagonists here tried to hide from his responsibilities in life by changing something superficial, only to find this was not the cureall that each was seeking.

Group 3. Compare the personalities of the female protagonists in these novels. Show how their personalities helped to determine the downfall of their marriages. Why was it too late when each of these women decided to assist her husband in possibly saving the marriage?

Group 4. Use these novels to develop a theme on the idea of what our society's responsibility should be to its children. Develop what you feel would be a more realistic role for male and female correctional institutions in our society. Why is it you feel our probation system does not work? Suggest some possibilities for upgrading the system of supportive measures to assist parolees.

Group 5. Looking at the youngsters involved, what is there about human nature that caused the success or failure of these teenaged marriages? We often talk about unwed mothers—how do you sympathize with the plight of *each* of these young fathers? What major differences or similarities in family interference helped to determine the outcome of the marriages? If you were a marriage counselor, how would you advise young people questioning the advisability of teenage marriage?

IV. ANALYZING AND INTERPRETING AN IDEOLOGY

Have students read and discuss:
The New Indian, Stan Steiner (Red Power)
Black Power, Carmichael and Hamilton

In each of these novels, the authors attempt to define Black Power or Red Power. These labels grow out of a specific time, people, and climate. The authors cover the inception of the ideas and the development of each.

Have students deal with the need for these ideologies in our society; the overall idea and the underlying problems; the possibility that these ideals may grow to full fruition; the need to modify, clarify, restrict, and/or embellish these ideas.

V. ENJOYING READING

Give each student an annotated bibliography of at least one hundred books. Encourage the student to read at least three novels outside the class per month. (I require this in all senior classes). Have each student keep a cumulative reading record. Set aside one period per week for free reading. If possible, establish a reading room or senior lounge in your school with paperback books available in that area. A student librarian could be in charge. Encourage teacher/student and student/student discussion and debate on what is being read. Use pacers and other machinery to develop speed in reading and other skills. Invite resident poets and authors to read and/or discuss their works. Read with your students and let them challenge you.

Conclusion

The activities suggested in this guide as parts of possible curricula for the ninth through 12th grades frequently incorporate small class groupings and student teach/learn skills as a part of the basic foundation of the activities. I feel this procedure emphasizes the importance of the student's role in his own learning process and allows him additional means of evaluating how much of what is being presented he has learned. If one of our primary goals in "underprivileged" ethnic areas is to enhance the student's concept of his self-worth and his appreciation of other peoples, culturally and individually, then each student has to share, receive, and grow while influencing and under the influence of other people.

Annotated Bibliography of Ethnic Literature

American Indian Literature

Berger, Thomas. *Little Big Man.* New York: Dial Press, Inc., 1964.

This story whose protagonist is Jack Crabb, plainsman, Indian scout, gunfighter, buffalo hunter, bunco schemer, renegade showman, and adopted brother of the Cheyenne Indians, gives a nonstereotype portrayal of the Indian and a respect for his way of life. It also contains many objective details—historical events and war—that elsewhere have been romanticized.

Grades 9–12

Borland, Hal. *When Legends Die.* Philadelphia, Pa.: J. B. Lipincott Co., 1963.

The story takes place about 1910 in Southwestern Colorado. It is the story of one Indian family that lives in a tenant shack. These people have to get permits to hunt and cure meat. They owe the entire paycheck to a company store before it is ever earned. The frustrations and meager mode of life cause these Indians to lie and steal from each other, forgetting "the honor above all things" code which is basic in the culture of their people.

This frustration finally causes George Black Bull to kill Frank No Deer, who is a thief. When George Black Bull decides to run rather than stand trial, his wife and 5-year-old child seek to join him as he flees. They cannot find him and in their search find they must live much as their forefathers did: outdoors, living off raw foods, and trading for basic clothing and necessities.

After approximately 5 years of living in the mountains the boy then lives alone, eating fish and berries. When a white store owner finds the boy is alone, he sends an Indian assistant to bring the boy to the reservation school. The boy's sole friend and brother after the death of his mother is a bear cub.

School officials cannot believe he has been living in the "old way." They immediately want to muzzle or kill the bear, cut the boy's hair, and condition him to the white man's civilization. Finally the boy, Tom Black Bull, learns to ride show horses in the rodeo, and to cheat, lie, and act civilized. He learns to covet the dollar.

Finally, Tom ends up on the mountain again with no civilized tools and comes face to face with what civilization has made him. He built a lodge and went back to the old ways.

Grades 9–12

Cohen, Felix. Americanizing the white man. *The American Scholar,* XVI, No. 2 (Spring, 1952), pp. 177–91.

The Indians' fighting lawyer pokes a sharp pen at white ignorance of Indian gifts.

Grades 10, 11, 12

Cushman, Dan. *Stay Away Joe.* New York: Viking Press, 1953.

The Federal Government decides to try an experiment. They pay off all debts for an Indian dirt farmer and give him 20 pure-bred herefords. If he can build this herd up, keep clear of indebtedness, and add to his holdings, then the Government may adopt such a policy of rehabilitation for other landless Indians.

The family consists of Louis Champlain, his wife, a son just returned from Korea with the Purple Heart, a daughter who works at the bank, and "Gran' pere" who lives on the land in a teepee and refuses to give up the "old ways."

The entire novel deals with this family trying to maintain social and cultural ways of two worlds (Indian and white) and yet build on the financial boon doled out by the Government.

The limited opportunities economically and socially for War Hero Joe after Korea are poignantly presented. Grand pere's resentment and confusion in a society that denies his basic value are at times humorous and sad. The young daughter's problems surrounding her attempt to marry across ethnic lines vary very little from the usual cross-color-lines marriage adjustments.

We get a vivid and interesting overview of Indian life and possibilities off the reservation.

Grades 9–12

Driver, Harold E., *Indians of North America.* Chicago: University of Chicago Press, 1961, 1969.

A sociohistorical view of the American Indian since 1492. The last five chapters are concerned primarily with what the Indians of the 20th century have been doing. The beginning chapters cover beginning civilization and culture, subsistence patterns, narcotics, housing and architecture, clothing, crafts, art (music and dance), marriage and family, kinship terminology, property and inheritance, Government and social controls, violence, feuds, raids and war, education, and religion.

Grades 9–12

Heifetz, Harold. *Jeremiah Thunder.* New York: Doubleday & Co., 1968.

Here we can get a look at the Pueblo Indians' rituals and ceremonies. Example: an account of the Rain Dance and the ritual ceremony where peyote is taken, a cactus plant that stimulates the imagination. All this happens in the life of Jeremiah, a 6-foot 5-inch black man who makes his way to a mountain pueblo in New Mexico. Jeremiah finds he must deal with and understand the awe, suspicion, love, superstition, and disdain of these people.

Grades 10, 11, 12

Kimball, Yeffe, and Anderson, Jean. *The Art of American Indian Cooking.* New York: Doubleday & Co., 1965.

Recipes for Indian foods.

Grades 9–12

Kroeber, Theodora. *Ishi in Two Worlds.* Los Angeles: University of California Press, 1961.

(A biography of the last wild Indian in North America.

Ishi was, literally, a Stone Age Man, the last of a "lost" tribe, when only a half century ago, he stumbled into 20th century California. Ishi had to adjust to *the wilds of civilization.* The discovery of Ishi, "the last wild Indian," was well advertised in the newspapers in 1911, and in the next 5 years thousands of visitors watched him chip arrowheads, shape bows, and make fire by his age-old techniques in the halls of the modern museum where he so oddly made his home. Ishi died in 1916. Americans tended to romanticize the death of a race at that time rather than look at it realistically.

The tribe to which Ishi possibly had belonged was called Yana. Ishi was described as having pieces of deer thong in place of ornaments in the lobes of his ears and a wooden plug in the septum of his nose.

Most of the information about himself and his people was given to T. T. Waterman and Alfred L. Kroeber, anthropologists. Ishi was a willing biographer and patient with the anthropologists as they struggled to understand his dialect.

Grades 9–12

Lauber, Almon W. *Indian Slavery in Colonial Times Within The Present Limits of the United States.* New York: Columbia University, 1913.

Doctoral dissertation dealing exhaustively with this little-known feature of American history.

Grade 12

Momaday, N. Scott. *House Made of Dawn.* New York: Harper & Row, 1968.

The novel spans seven years (1945–1952) in the life of an unassimilated Indian. This man is unable to adapt to the white world or to find himself among the remnants of his own dying culture. His problems reflect the contemporary plight of the American Indian. The protagonist, Abel, finds that his contact with the white world often erupts into violence, once even in murder.

May be of interest to teenage male readers, but plot lines are erratic making it difficult to follow.

Grades 10, 11, 12

McNickle, D'Arcy. *They Came Here First, Epic of the American Indian.* Philadelphia, Pa.: J. B. Lippincott Co., 1949.

The Indian role in our history, written by an Indian.

Grades 9–12

Richman, Robin. Rediscovery of the red man. *Life,* December 1, 1967. pp. 52–71.

Shows Indian influence in foreign countries and on our hippies.

Grades 9–12

Sandoz, Mari. *Crazy Horse.* New York: Hastings House, 1942.

A 12-year-old boy sees the chief of his People, the Oglalas, shot down. This light-skinned, curly-light-haired boy is later known as Crazy Horse. Here he is not treated as the gaudy, bloodthirsty Sioux warrior of popular

notion but a warrior who would stay in an uneven fight, who would stand off a snake charge alone, who would walk in silence through his village in peacetime, every face more alive for his passing.

The story runs through crowding out of the Indians from their own land by white settlers; disillusionment and false promises to Indian leaders by white men; friction and fighting within the Sioux nation; the battles that ensued; the result of Crazy Horse's great love for a woman, and finally how the Oglalas lose Crazy Horse as a leader.

Grades 9–12

Steiner, Stan. *The New Indians.* New York: Harper & Row, 1968.

The voice of the new Indian is asking, "What is the ultimate value of a man's life?" The new generation advocates red power and tribal nationalism. These young men and women have given voice to a human morality and tribal philosophy of life that weds the ancient with the modern.

The New Indians is composed of a series of incidents that reveal how the Indians are rebelling against the frustrations of adhering to game laws while the males of the tribes watch children and the old die of starvation; the mockery of World War II heroes who could find no work or recognition after the War; the uselessness and purposelessness of Academic Conferences of young intellectuals established by and for white anthropologists; the "Red Muslims," a group of young people seeking to effect and retain the culture of the Indian within the broader culture of America (their Indian way of life in a modernized 20th century version); the great white father myth; their disenchantment with Christianity; their problems with "Uncle Tomahawks" and hidden colonialists, and their own definition of red power.

Grades 10, 11, 12

Wilkinson, Sylvia. *Moss on the North Side.* Boston, Mass.: Houghton Mifflin, 1966.

Cary is the daughter (illegitimate child) of a Cherokee tenant farmer and a white woman of promiscuous habits. She suffers the agonies of an adolescent augmented by her biracial heritage. She has great pride in her Indian heritage and holds a loving memory of her father. Due to her indomitable spirit, she is not overcome by life's problems.

Grades 10–12

Answers to Your Questions About American Indians. Washington, D.C.: United States Department of the Interior, Bureau of Indian Affairs, May, 1968.

The pamphlet, which is regularly updated, answers questions concerning race, language, cultural heritage, ceremonies, legal status of Indians, why a Bureau of Indian Affairs, historical Indian lands, economic status of Indians, law and order on reservations, and health.

Grades 9–12

Appalachian Literature

Caudill, Harry M. *Night Comes to the Cumberlands.* Boston, Mass.: Little, Brown & Co., 1962.

Harry Caudill, a young Kentucky legislator whose roots are generations deep in the Cumberland coves, tells the pathetic and disturbing story of these forgotten back-country people—a tragic tale of the abuse and mismanagement of a resource heritage, and the human erosion that is always the concomitant of shortsighted exploitation.

Caudill describes the orphans, debtors, and criminals from England, Scotland, and Ireland who made up the earliest settlers in the Southern Appalachian chains. He examines the involvement with the Indians who dwelled in these Appalachian valleys and mountains before them. A chapter is devoted to the chasm between slave holders and non-slave holders and how this influenced participation in the Civil War and culminated finally in the long-standing family feuds peculiar to this region of the country.

Much emphasis is placed on the fact that educated Northerners exploited these people in terms of their lumber and the natural minerals found in this region.

It has a wealth of information concerning family and community structure and the roles played by family and group members. Inbreeding and its genetic pitfalls flourished because of the hatred of "outsiders" after the coal and timber exploitation. Religion and medicine followed a very interesting development in a region where the fundamentalist "preacher" and home remedies are still dominant.

The birth of the "Big Bosses" is developed showing how companies came to *own* entire towns of people. The generations of moonshiners seem to grow naturally out of the hardships,

people, and this land. The great Depression was commonly thought of as betrayal by the "Big Bosses." These people, with their typically large families, became an unusual welfare state during the 1940's, because of the earlier exploitation of the land and its people by industrialists. After the continued industrial rape of the lands and waters, the coming of a *Southern Mountain Authority* seemed the answer. This organization is to provide a planned and designed economy for the benefit of an agriculturally and industrially depressed and blighted area. However, the SMA could not begin to answer the varied problems of this area of our country.

Grades 10, 11, 12

Crabb, Alfred Leland. *Home to Kentucky*. New York: Bobbs-Merrill Press, 1953.

The hero of this novel is Henry Clay, struggling lawyer. This man becomes U.S. Senator, House Speaker, Treaty Commissioner. Author of the Missouri Compromise, defeated presidential candidate, and Secretary of State during the course of this novel.

Grades 10, 11, 12

Crain, Ellen. *Smoke on the Mountain*. New York: Dodd, Meade & Co., 1967.

When the Government begins buying up the land for a national park, one 90-year-old granny in the hills of Tennessee decides to fight to remain in her mountain cabin. She sells her furniture (considered by some to be antiques) during one long winter to get food and supplies. In the end she dies but not before we see the persistent unravelling of a theme of pride in one's self and the retention of one's dignity as a human being even in adversity.

Grades 9–12

Dykeman, Wilma. *The Far Family*. New York: Holt, Rinehart & Winston, 1966.

Set in "the southern Appalachian" highlands, Clay Thurston is accused of killing a Black. Because he had been drunk on a hunting party, he cannot remember whether he did or did not kill the man. Though they are shocked, grieved, and terrified of scandal, his family (including a Senator) rallies behind him. Through flashbacks we come to know this mountain-valley family.

Grades 11, 12

Haas, Ben. *The Last Valley*. New York: Simon & Schuster, 1966.

Another of the "Bosses," a power company, moves into an Appalachian valley and attempts to uproot its residents and turn it into a great lake. But General Gordon Ballard becomes the guerrilla hero who thwarts every effort to put money and power before people.

Grades 9–12

Marshall, Catherine. *Christy*. New York: McGraw-Hill, 1967.

Christy ventures at the tender age of 19 in 1912 from a comfortable middle-class existence to the backwoods of Kentucky as a teacher in an interdenominational mission school. In her work with the feuding primitive clans-people of the Kentucky hills, she learns as much about herself as she does about them.

Grades 9–12

Richter, Conrad. *The Grandfathers*. New York: Alfred A. Knopf, 1964.

Told through the eyes of its 15-year-old heroine, this simple, colloquial, sometimes comical story concerns a slatternly family of Maryland hill folk. Although the family feeling is close, seldom do the women go through the formality of marriage and the newest generation of children is illegitimate. Our heroine is concerned with the roles played by family members in the family structure and even tries to find out the identity of her father—to no avail.

Grades 11, 12

Stuart, Jesse. *The Good Spirit of Laurel Ridge*. New York: McGraw-Hill Co., 1953.

Theopolis Akers lives alone on southern Laurel Ridge. He believes in spirits (including the *good spirit*) but the people involved with him do not. These include a daughter, her cousins, the law, and the military. The conclusion of the story is a surprise and a happy one.

Grades 9, 10

———. *Hie to the Hunters*. New York: McGraw-Hill, 1950 (Whittlesey House Publications).

Ded, a teenage boy, flees his comfortable city home to live with his friend, Sparkle, in his mountain cabin. Despite the differences in background, the two boys establish a strong friendship.

Grades 9, 10

———. *Taps for Private Tussie.* New York: E. P. Dutton & Co., 1943.

A family of Kentucky mountain folk are all happily living on welfare checks with no obligation to work when an aunt cashes in her son's war insurance. The theme of the story concerns what sudden wealth does to them.

Grades 9–12

Williams, Vinnie. *Walk Eygpt.* New York: Viking Press, 1960.

After the death of her father, Toy Crawford assumes the responsibility for her brother and sister and demented mother in the Georgia hills. In their struggle to survive, Toy does not waste time on emotions such as love. Only after tragedies that come after marriage does she learn, almost too late, to love. This novel explores the toilsome, rustic life of these North Georgia Hillfolk.

Grades 11–12

Black Literature

Angelou, Maya. *I Know Why the Caged Bird Sings.* New York: Random House, 1969.

This is the story of Marguerite, nicknamed Maya by her brother Bailey. These children, the products of a broken home, spent their younger lives with their grandmother, who ran "the store" in a black community in Stamps, Arkansas. Here they learned how to live and deal with whites, the unfathomable mystery of prejudice.

The children are eventually taken to St. Louis to live for a while with their beautiful, flighty mother who had never accepted responsibility for them. This ends in tragedy—rape of Maya by the mother's boyfriend.

Finally Maya follows her mother to California where she discovers the true nature of her father, and independence for herself because she learns to cope with the anguish and joy of life.

Grades 10–12

Armah, Ayi Kwei. *The Beautiful Ones Are Not Yet Born.* New York: Houghton Mifflin Co., 1968.

Probably the first Ghanian novel published in the United States. The plot deals with a poor but honest (beautiful) man trying to maintain his integrity and at the same time survive in this 20th century society. This middle-class Government worker is having some difficulty just feeding his wife and three children on his regular salary. He is constantly tempted to delve into the small corrupting elements common to Government jobs. One of his former schoolmates, now a Government Minister, is an example of the lucrative monetary benefits of compromising one's personal integrity in lieu of possible job promotion. This is Ghana during the NKrumah era. In 1966, after the coup that ousts NKrumah, our protagonist has to rethink and redefine his role as a man caught in a particular time, place, and position.

Grades 11–12

Ball, John. *The Cool Cottontail.* New York: Harper & Row, 1966.

Here is a cool detective yarn involving Virgil Tibbs, the black detective extraordinaire and karate expert. An unidentifiable, naked body is found in the swimming pool of the Sunset Valley Lodge, a nudist park.

Grades 9–12

———. *In the Heat of the Night.* New York: Harper and Row, 1965.

Virgil Tibbs is a Negro Detective, a homicide expert. This clever and sophisticated man from Pasadena, California, uses unusual methods to secure information. However, he does succeed in determining the murderer of a musician in a small town in the Carolinas. All of this occurs after Tibbs, innocently waiting for a train, is brought in as a murder suspect. The local white, unpleasant police do not really want Tibbs' help but find they need him.

Grades 9–12

Baldwin, James. *Blues for Mister Charlie.* New York: Dell Publishing Co., Inc., 1964.

A play very distantly based on the case of Emmett Till, a black youth murdered in Mississippi in 1955.

Reviews of the play claimed its compassion for blacks and whites.

Grades 9–12

———. *Go Tell It on the Mountain.* New York: Grosset & Dunlap, 1953.

Poor family in Harlem with the church as the basic family activity. Story is biographical of the author as seen through his boyhood eyes. All the frustrations of black family life (poor, uneducated in white America) are wrought here.

Grades 9–12

———. *Going To Meet the Man.* New York: Dell Publishing Co., Inc., 1948, 1965.

A collection of short stories.

Grades 9–12

———. *The Fire Next Time.* New York: Dial Press, 1963.

Begins with a letter to his nephew and emerges as a plea to all Americans to look at the true state of their land 100 years after emancipation. It warns of what will happen if the world remains the same racial nightmare.

Grades 11–12

Barrett, William E. *Lilies of the Field.* New York: Popular Library, 1963.

Play—black man helps Catholic sisters establish a church with almost nothing as a base for beginning.

Grades 9–12

Bennett, Hal. *The Black Wine.* New York: Doubleday, 1968.

On the farm in Virginia, David Hunter was never forced to come to grips with the perils of being born a black male. But after moving to a Newark ghetto, he learns this from people in the neighborhood, his friend (Bubblebutt), Norman Eisenburg, and Dolly, the daughter of his mother's friend. In dealing with the frustrations and limitations of being Black in a white world, he also learns the meaning of being human.

Grades 10–12

Billingsley, Andrew. *Black Families in White America.* Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1968.

This book describes some of the major dimensions of Negro family life, so that some of the problems and potentials associated with different patterns can be more clearly understood and more accurately perceived. It also seeks to trace the implications of approaches which may be taken by Negroes themselves, and by other individuals and organizations interested in Negro life and affairs, as well as by the governmental agencies whose responsibility it is to provide leadership in the development of a viable inter-racial, pluralistic, and democratic society.

Grade 12

Bonham, Frank. *Durango Street.* New York: Scholastic Book Services, 1969.

Young man returns from a juvenile home for boys and tries to stay out of the gang life of the Project area near his home. He wants to stay in the good graces of the parole officer whom he does not respect, but at the same time he realizes that he may get killed if he tries to "make it" without gang protection.

Grades 9–12

Botkin, B. A. *Lay My Burden Down.* Chicago: University of Chicago Press, 1945, 1965.

A selection and integration of excerpts and complete narratives from the Slave Narrative Collection of the Federal Writers' Project.

From the memories and the lips of former slaves have come answers which only they can give to questions which Americans still ask: What does it mean to be a slave? What does it mean to be free? Even more, how does it feel?

Grades 9–12

Brown, Claude. *Manchild in the Promised Land.* New York: New American Library, 1967.

Black man in Harlem moves from slums and all the traps of the ghetto to law school as of 1966. The story shows the *reality* of life in any Harlem (growing up street-slick).

Grades 9–12

Carmichael, Stokely and Charles V. Hamilton. *Black Power.* New York: Random House (Vintage Books), 1967.

The authors state: "This book is about *why, where,* and in what manner black people in America must get themselves together." There are no pat formulas given here, however.

The authors call for broad experimentation in accordance with the concept of black power.

Grades 11–12

Chapman, Abraham. *Black Voices.* New York: New American Library; London: New English Library, 1968.

Selections of poetry, short stories, and essays. Also has excerpts from novels. The literary criticism is in essay and interview form.

Anthology can be used effectively.

Grades 9–12

Chesnutt, Charles W. *The Wife of His Youth.* Ann Arbor: University of Michigan Press, 1969; and simultaneously in Rexdale, Canada by Ambassador Books Limited; Originally published in Boston in 1899.

"The Wife of His Youth" and other short stories. This book deals effectively with differentiation made *within* the Negro race in deference to skin color before 1960.

Grades 9–12

Clarke, John H. *American Negro Short Stories.* New York: Hill and Wang, 1966.

Some favorites of a freshman class 1969: "The Lynching of Job," Dunbar; "On Being Crazy," DuBois; "A Summer Tragedy," Bontemps; "How John Boscoe Outsung the Devil," Davis; "Mama's Missionary Money," Himes.

Grades 9–12

———. *Harlem.* New York: New American Library, Inc., 1970.

"Clarke has gathered 20 tales by black writers who evoke the many moods of their beloved Harlem. The stories are united by the many threads of love, optimism, despair, and understanding of the ghetto, which is and always has been the soul of black America.

Grades 10–12

Cleaver, Eldridge. *Soul on Ice.* New York: Dell Publishing Co., Inc., 1969.

Autobiography beginning with letters from prison. Central problem is of "identification" as a colonized black soul. Cleaver covers Watts, Muslims, Catholicism, Malcolm X, militant black resistant movement in the United States, and he is an "Ofay watcher." It reaches the depths of Cleaver's mind emotionally and philosophically. He covers black music stolen by whites, and black literature. It is a fascinating voyage.

Grade 12

David, Jay. *Growing Up Black.* New York: Simon & Schuster, 1968.

This is a book about children. This is a book written by adults who, at some time in life, looked back on their childhood and wrote down what they remembered. This book takes its reader into a dark world that extends from a Monticello slave to a modern-day Dick Gregory, Bill Russell, and Daisy Bates.

Grades 9–10

Davis, Christopher. *First Family.* New York: Coward-McCann, Inc., 1961.

When a family of Negro intellectuals moves into an "all white" middle-class suburban neighborhood near a large northern city, "For Sale" signs appear everywhere within a brief period of time. Although a young white couple befriends the professor and his wife and even encourages friendship between their daughter and the professor's son, misunderstandings, cruelty, and unworthy motives ensue that prove disastrous for all involved.

Grades 9–12

Duberman, Martin B. *In White America.* New York: New American Library, 1964.

A documentary play ranging from the slave ship to ghetto riots. What it has meant, for two centuries, to be a black man. This book is a description by a white man of what it has been like to be a Negro in this country.

Grades 9–12

Ellison, Ralph. *Invisible Man.* New York: New American Library, 1947, 1948, 1952.

Judged "the most distinguished single work" published in the past 20 years by a Book Week Poll of 200 prominent authors, critics, and editors.

A young Negro's baffling experience on the road to self-discovery from his encounters and expulsion from a southern college to impact of New York's Harlem.

Grades 10–12

———. *Shadow and Act.* New York: New American Library, 1966.

Essays that are devoted to writing as "an acting out." It covers the black writer's frustration growing out of his need to create while limited by the "Negro problem" in America.

Grade 12

Emanuel, James A., and Gross, Theodore. *Dark Symphony.* New York: Free Press; London: Collier-Macmillan Limited, 1968.

A vast and varied literature of American Negroes. The editors state: "Whenever we read about the Negro as conceived by traditional writers, we sense that his dialect, his laughter, his sorrow, his life-style—so often close to caricature, so often touching fantasy—obscure his complexity, diversity, and essential humanity." This book is a record of that humanity, as expressed by our most eloquent Negro writers.

Very good representation from early literature to contemporary.

Grades 10, 11

Frazier, E. Franklin. *Black Bourgeoisie.* New York: Collier Books; London: Collier-Macmillan Limited, 1957.

The rise of a new middle-class in the United States. In the past five years this group has received a disparagement from poor blacks equal to the vehemence they have felt against whites.

Grades 10, 12

Greenlee, Sam. *The Spook Who Sat by the Door.* London: Allison and Busby Limited, 1969.

This book houses the hate and hostile neglect felt by the many black Americans who have been employed with fat salaries and fancy titles by an otherwise white civil rights organization, and whose only real job was to "sit by the door."

Grades 11, 12

Grubb, Davis, *Shadow of My Brother.* New York: Holt, Rinehart & Winston, 1966.

While necking in a car on a country road, two young people witness a lynching, three white men killing a blackman. To make matters worse, while witnessing this horrible act, the girl realizes that one of the lynchmen is her father. In making us understand why the couple is so unsure of what they should do, the author traces the early life of the father and his sick hatred of blacks.

Grades 9–12

Grier, William H., and Price Cobbs. *Black Rage.* New York: Bantam Books, Inc., 1968.

Written by professors of psychiatry at the University of California Medical Center, the authors see white perceptions of blacks and the historical inculcation of these perceptions in the minds of blacks, themselves, as the root of our present troubles in this country.

Grades 11–12

Hansberry, Lorraine. *A Raisin in the Sun; A Sign in Sidney Brustein's Window.* New York: New American Library, 1958, 1965.

Made up of two plays.

"Raisin" concerns a black family on Southside Chicago in the 1950's. The mother of a married man and his wife, child, and a grown daughter all live together. The mother is the strength and base of togetherness for the family.

Sidney Brustein's apartment in Greenwich Village appears to be of high standards, but we never know what he does for a living. The play is his personal odyssey of discovery, a confrontation with others in the process of which he discovers himself.

Grades 9–12

Hayden, Robert. *Kaleidoscope.* New York: Harcourt, Brace and World, Inc., 1967.

Poems by American Negro poets. It covers period from Phyllis Wheatley to Julius Lester (1967). However, you would have to add poets to the Renaissance and new "avant garde" periods in order to make good parallels.

Grades 9–12

Hill, Herbert. *Anger and Beyond.* New York: Harper & Row, 1966.

Through the eyes of the following writers we have black writers evaluating black literary development: Saunders Redding; Arna Bontemps; Horace R. Cayton; LeRoi Jones; Harvey Swados; Nat Hentoff; Robert Bone; Albert Murray; M. Carl Holman; Ossie Davis; Melvin B. Tolson.

Grades 11, 12

Himes, Chester. *The Third Generation.* New York: New American Library, 1954.

The color line within the black group causes marital problems between black-skinned man and fair- (almost white-) skinned wife. The wife believes her near-white skin gives her special privileges and that she is inherently "a better person" because of her mixed genetic background.

Grades 9–12

———. *Run Man Run.* New York: Dell Publishing Co., 1966.

Almost a detective story about a white policeman who kills two blacks in cold blood and then pursues a third who witnessed the crimes. The book covers how the "establishment's" law and order serves to protect this murderer.

Grades 9–12

Hughes, Langston. *The Best of Simple.* New York: Hill & Wang, 1961.

Hughes uses a comic character of unpolished, uneducated background to comment on American society in all its aspects: legal, moral, racial, religious, etc.

Grades 9–12

Hunter, Kristin. *God Bless the Child.* New York: Scribner & Sons, 1964.

Rosie Fleming is bent on trying to better life for herself and her family living with difficulty in the Negro section of a northern city. She is no extraordinary person, but because the authoress displays much insight into

secondary characters as well as the protagonist, this book may be recommended as an aid to bridging gaps in understanding across racial lines.

Grades 9–12

———. *The Landlord.* New York: Charles Scribner & Sons (Avon Books), 1969.

Our hero is young, handsome, Jewish. He has not been able to find himself in a profession or job. He likes the idea of owning something, of managing something—he likes the idea of becoming the "Landlord." The building happens to be in Harlem where tenants are used to the idea of the "absentee landord." They are not prepared for this unusual, outside interest in their activities. The results are hysterically funny and sometimes sad, but ethnic secrets are exchanged and people love a little and learn to understand.

Grades 10–12

Jones, LeRoi, and Larry Neal. *Black Fire, An Anthology of Afro-American Writing.* New York: William Morrow & Co., Inc., 1968.

Anthology includes an excellent and varied cross-section of black literature: essays, poetry, fiction, and drama. It also includes some of the most current drama and poetry on the black scene.

Grades 10–12

——— *Home.* New York: William Morrow & Co., Inc., 1966.

Social essays 1960–1965 showing transition in the thinking of the author over this period. Most of these essays were originally given orally on the college circuit; therefore, there is overlapping of material.

Grades 11, 12

Kardiner, Abram, and Lionel Ovesey. *The Mark of Oppression.* New York: World Publishing Co., 1962.

Explorations in the personality of American Negroes. Case histories are given of personality studies (all social classes of blacks) showing the effect of racism on Negro personality by two medical doctors.

Grades 11, 12

Kelley, William M. *A Different Drummer.* Garden City, N.Y.: Doubleday, 1962.

Tucker, descendant of a rebel slave, destroys his farm and with his wife and children leaves the place of his birth and that of his ancestors. Soon other blacks begin to follow and a mass exodus is on. The crises that developed as a result of this affects rich and poor white southerners as well as blacks.

Grades 10–12

———. *A Drop of Patience.* Garden City, N.Y.: Doubleday, 1965.

The difficulty of a black youth, blind and formerly institutionalized, in discovering and understanding himself is the basis for the plot of this story. In the story line we find an unsuccessful marriage, an unhappy love affair with a white girl, and a prolonged mental breakdown. Developing in the life-style of a jazz musician, this gifted youth encounters many ways to help destroy himself.

Grades 11–12

Killens, John O. *And Then We Heard the Thunder.* New York: Alfred A. Knopf, 1963.

World War II and how blacks fared in the Army provides us with a different type of war novel here. Sollie and his wife, Millie, are college-trained blacks so they have much hope and plans for the future. These plans are interrupted by Sollie's induction. Sollie fights in the war, even has a white love in Australia, only to finally come to grips with the fact that he is a black American, which had definite connotations in the Army of World War II.

Grades 11–12

Lacy, Leslie A. *The Rise and Fall of the Proper Negro.* New York: Macmillan Co., 1970.

The author calls it "a short history of how it was that a middle-class Negro boy from a proper, southern family ended up in an African bed." Proper equaled proper parents, proper schooling, proper attitude, etc. Our American society shocked this over-protected Negro into a selfawareness he never dreamed was possible.

Grade 12

Mather, Melissa. *One Summer in Between.* New York: Harper & Row, 1967.

Harriet Brown is a 19-year-old black college student from South Carolina. She comes to Vermont to spend a summer working for the Daley family, which includes six active, young children. Here, we get to see Harriet's impressions of northern whites, her own prejudices, and her gradual acceptance of the Daleys as friends.

Grades 9–12

McKay, Claude. *Home to Harlem.* New York: Harper & Row, 1965. Originally published 1928.

A soldier coming home to New York after World War I finds a new black "high life" . . . with its problems, lust, joy, and sorrow.

Grades 11–12

Parks, Gordon. *The Learning Tree.* New York: Harper & Row, 1963.

Growing up in the South as seen through the eyes of a young black boy. Simply and clearly written.

Grades 9–12

Rooke, Daphne. *The Greyling.* New York: Reynal & Co., 1963.

"The Greyling" of the title is the 19-year-old daughter of a native mother and white father in South Africa. She has been rejected by all three of the recognized racial groups—natives, coloured, and whites. She works as a servant for an Afrikaner family. After being seduced by her employer's son, her life becomes a series of tragic flaws.

As in this country we see the destruction of person and groups brought on by the ambiguity of social relationships in a segregated society.

Grades 10–12

Rose, Arnold. *The Negro in America,* (Condensed version of Gunnar Myrdal's *An American Dilemma*). New York: Harper & Row, 1944, 1948.

This book covers the Negro problem and its American setting: race; beliefs and facts; population and migration; economic discrimination; politics; unequal administration of justice; leadership and Negro protest, etc. It might well be used as background for a unit of study in contemporary black literature.

Grades 11–12

Sackler, Howard. *The Great White Hope.* New York: Dial Press, Inc., 1968.

A play about the tumultuous career of the first black heavyweight boxing champion of the world in the face of crushing prejudice. It covers his flaunted and finally tragic affair with a white girl.

Grades 9–12

Siberman, Charles E. *Crisis in Black and White.* New York: Random House (Vintage Books), 1964.

Deals with the "stormy present" and its problems of identification, civil rights, self improvement, lost and found African past, schools, welfare, and power and protest.

Grades 11–12

Stevenson, Janet. *Bothers and Sisters.* New York: Crown Publishers, 1966.

Two sisters, Angelina and Sarah Grimke, battlers for abolition of slavery and for women's rights, discover that they have a black sister. The story goes back to the Civil War and forward again to show how the sisters react to their Negro sister and how her two sons react to their white father.

Grades 9–12

Theroux, Paul. *Fong and the Indians.* New York: Houghton Mifflin Co., 1968.

For a penetrating view with a smile of racism and misconception we follow Sam Fong, a one-time carpenter turned shopkeeper now living in East Africa. He is exploited by Africans and Asians, accused of being a communist by American Peace Corp workers, and charged with cowardice by real communists. As we follow the plight of Sam we constantly become aware of problems not just in Africa but the problems of Man.

Grades 11–12

Three Negro Classics (introduction by John Hope Franklin). New York: Avon Books, 1965.

Up From Slavery, Booker T. Washington; *The Souls of Black Folk,* William E. B. Dubois; *The Autobiography of an Ex-Colored Man,* James Weldon Johnson.

Grades 9–12

Toomer, Jean. *Cane.* New York: Harper & Row, 1969. Originally published in 1923 by Boni & Liveright, Inc., New York.

Arna Bontemps and Charles S. Johnson, sociologist, call Jean Toomer more than artist-experimentalist. *Cane* is a grouping of poetry, short stories, and finally a novelette. Toomer, a young poet-observer, gives the poor, the peasant, a passionate charm. Even in 1924, *The Tennessean* (a southern newspaper in Nashville) calls *Cane* perceptive and prophetic reading in a timeless book.

Grades 11–12

Walker, Margret. *Jubilee.* New York: Grosset and Dunlap, 1966.

A historical novel, biographical of the author's grandmother. It covers the period from

slavery to Reconstruction. It is excellent in depicting the hierarchy of blacks as they fit yard or house "niggers."

Excellently done!

Grades 9–12

Westheimer, David. *My Sweet Charlie.* New York: Doubleday, 1965.

An ignorant southern white girl and a cultivated, educated black run into each other as they seek refuge in an unused summer cottage. Each is running from a difficult situation. He is in flight after an accidental murder; she from the shame of pregnancy. Initially, the usual prejudicies, fear, and stereotype suspicions mar any type of positive human relationship between them. But circumstances and time change this. They come to understand, appreciate, and respect each other.

Grades 9–12

Williams, John A. *Sissie.* New York: Farrar, Straus & Giroux, 1963.

A brother and sister meet at the bedside of their black dying mother, "Sissie," after they have both become successful in the white world. He is a New York playwright and she is a singer in Europe. From their mother, they learned determination to succeed. However, a general bitterness and constant drive for still more success keeps their personal lives from being happy.

Grades 9–12

———. *The Man Who Cried I Am.* New York: New American Library, 1967.

The story follows the life of a young black writer today from New York to Europe. It is suspense-filled and provocatively current in social and political scope. Black personalities seem *real* and complete. Interaction between blacks and whites cover the full gamut of the possibilities of life.

Grade 12

Wright, Richard, *Black Boy.* New York: Harper & Row, 1937–1966.

Biographical novel of Wright's childhood in the South. Novel ends just before he comes North as a teenager.

A special favorite of many students.

Grades 9–12

———. *Lawd Today.* Chicago, Ill.: Walker & Co., 1963.

After the Depression, for a black man, working in the Chicago post office was considered a very "good job." But the futility and sadness of Jake's life is omnipresent. Jake is no hero: he is fat, a wife-beater, bad-tempered, and easily fooled. Yet he and his two friends in the post office keep looking for answers and order to their lives.

Grades 11–12

———. *Native Son.* New York: Harper & Row, 1966.

Bigger Thomas is the oldest son in a fatherless black family in Chicago during the 1930's. Under the pressures and inconsistencies of race relations during this period he kills a white girl. The book follows his life after this incident.

Grades 9–12

The Drama Review, "Black Theater"—Vol. 12, No. 4 (T40), Summer, 1968. New York University: School of the Arts (quarterly publication).

Plays written by the new "avant garde" writers of the Black Revolutionary Theater. Some writers included are LeRoi Jones, Sonia Sanchez, Woodie King, Jr., Jimmie Garrett, Ed Bullins, Larry Neal.

Grades 11–12

Chinese Literature

Arlington, L. C., and Harold Acton. *Famous Chinese Plays.* New York: Russell & Russell, Inc., 1963.

Covers classical plays frequently done in Chinese Theatre. Often gives modernized plus classical versions of these plays.

A cross-section in style and subject matter might be "The Battle of Wan Ch'eng," "A Wife and Her Wicked Relatives Reap Their Reward," "The Golden Locket Plot," and "A Nun Craves Worldly Vanities." Might make some frequent parallels between these plays and Greek myths!

Grades 9–12

Giles, Herbert A. *A History of Chinese Literature,* with supplement by Liu Wu Chi (Professor of Chinese Language and Literature, Indiana University). New York: Frederick Ungar Publishing Co., 1967.

The history of Chinese Literature is divided into these major areas: Feudal Period B.C. 600–200; Han Dynasty B.C. 200–200 A.D.; Minor Dynasties A.D. 200–600; Tang Dynasty 600–900 A.D.; Sung Dynasty 900–1200 A.D.; Mongol Dynasty 1200–1368 A.D.; Ming Dynasty 1368–1644 A.D.; Manchu Dynasty 1644–1900 A.D.; The Modern Period 1900–.

Book especially helpful in understanding Chinese culture in terms of history, rites, odes, and essays of moral, social, and political character. Follows the literary movement through revolution and change.

Grades 11, 12

Gulik, Robert. *The Red Pavilion.* New York: Scribner & Sons, 1968.

A Chinese detective story. Judge Dee is a famous detective of ancient China. Because he elects to stay in the Red Pavilion on Paradise Island, he becomes involved in several criminal problems and mysterious deaths. All the intrigue and mystery of solving the crimes are here wedged in an exotic, Chinese atmosphere.

Grades 9–12

Kao, George, *Chinese Wit and Humor.* New York: Coward-McCann, Inc., 1946.

Book shows a chronological transition in humor beginning with the Humor of Philosophy (Confucius and disciples), Humor of Picaresque, Humor of Practical and Otherwise, Humor of Protest.

Especially funny: "John Smith in China," "Ah-Q's Victories," "Open Letter to an American Friend," "Talking Pictures," and "National Salvation Through a Hair Cut." Lusin's *Ah-Q* is a composite of Chinese weaknesses, comical character, "buffoon."

Grades 9–12

Shaw, Lau. *Drum Singers.* New York: Harcourt, Brace & Co., 1952.

Story takes place in Modern China where changing customs have dire effects on the lives of wandering entertainers.

Grades 9–12

———. *Rickshaw Boy.* New York: Harcourt, Brace & Co., 1950.

Simple country boy thro[illegible] hard wo[illegible] economy becomes Ricksha[illegible] a Pekin[illegible] his experience in the Army and the [illegible] to follow plus a wretched marriage ch[illegible] to a discouraged man with little hope [illegible] future.

Study of the individual as a pictur[illegible] conditions in China.

Grades 11, 12

———. *The Quest for Love of Lao Lee.* New York: Leynal and Hitchcock, 1948.

Story of man, wife, and two children, their trials and difficulties carving out a life for themselves in modern China.

Grades 9–12

Waley, Arthur. *Translations from the Chinese.* New York: Alfred A. Knopf. Co., 1941.

A book of poetry in various forms. Three of the most fascinating poems "Cock-Crow Song," "The Sea Wife," and "Burial Songs."

Grades 9–12

Wang, Chi-Chen. *Contemporary Chinese Stories.* New York: Columbia University Press, 1944.

Writers Yin Fu and Liang Ch'i Ch'ao saw in fiction a powerful weapon for political agitation. These stories show another side of Chinese life not shown in works about "Ah-Q."

A cross-section of these stories depicting different facets of Chinese life might be "The School," "A Country Boy Withdraws From School," "Black Li and White Li," and "Grandma Takes Charge." These depict war, family life, sibling rivalry, and establish dominant family roles in that order.

Grades 9–12

Yutang, Lin. *Chinatown Family.* New York: John Day Co., 1948.

Story of a Chinese family in which the father and an older brother come to the U.S.A. to work and send for others in family. Two school-age children in family may be especially appealing to students who may relate themselves to the teenage protagonist here. Especially interesting section on the teenage boy as he learns to speak standard English. Parallels and imbalances in American and Chinese cultures are presented objectively!

Grades 7–12

———. *Flight of the Innocents.* New York: G. P. Putnam's Sons, 1964.

Tells of the flight of highly educated escapees from Red China. These people are now living in Hong Kong. These escapees somehow keep an optimistic view of life during their difficulties and even poke fun at their predicament.

Grades 10–12

———. *Red Peony*. New York: World Publishing Co., 1961.

Story of a young girl's search for love. Finally she realizes her "true love" is an uncle who reared her and has always loved her.

Grades 9–12

———. *The Importance of Understanding*. New York: World Publishing Co., 1960.

Compilation of several types of literature presenting many aspects of Chinese life and culture.

Grades 9–12

Greek Literature

Brelis, Dean. *My New Found Land*. New York: Houghton Mifflin, 1963.

We find ourselves in the Depression of the 1930's as a Greek Community settles into Newport, Rhode Island. The story centers around a Greek-American newsboy and his family (a drunken father and volatile mother). We get an interesting look at what happens to Greek customs under the American pressures of this era.

Grades 10, 11, 12

Petrakis, Harry M. *A Dream of Kings*. New York: David M. McKay, 1966.

Leonaidas Matsoukas, a Greek in the United States, "operates a counseling service that supplements his winnings at gambling." Matsoukas believes if he can get enough money to take his retarded, dying son back to Greece, the sun will rejuvenate him. An affair with a widow, a futile first attempt at cheating in gambling and a series of relapses in his son's health culminate in Matsoukas and his son boarding an airplane for Greece.

Grades 11, 12

———. *The Odyssey of Kostas Volakis*. New York David M. McKay, 1963.

Newly-married Kostas and Katerina Volakis come from Crete to begin a new life in the Greek section of Chicago. They start out in a windowless room and we follow three generations of this family through humble achievement and bitter tragedy. Their struggle for economic survival seems insurmountable but hard work pays off. Economic progress does not keep pace with personal triumph for this family so that we seemingly find more sorrow than joy. However, the flavor and zest of Greek customs are interestingly unfolded.

Grades 11, 12

Rodocanachi, C. P. *Forever Ulysses*. New York: Viking Press, 1938.

A spirited account of a Greek adventurer whose career spans from bootblack to armament magnate. With the life of Aristotle Onassis so frequently in the news, students will probably enjoy noting certain similarities in the growth to power.

Grades 9–12

Vassilikos, Vassilis. *The Plant, the Well, the Angel*. New York: Farrar, Straus and Giroux, 1964.

A trilogy of short novels which explore the meaning of love through three related episodes in the life of an idealistic young Greek.

Grades 11, 12

Also wrote "Z"

Irish Literature

Callaghan, Morley. *The Many Colored Coat*. New York: Coward-McCann, Inc., 1960.

Harry Lane, a public relations director, and Scotty Bowman, a middle-aged bank manager, go in on a "sure thing." The "sure thing" turns to ashes and both are disgraced. Harry, an open-handed spender, liked and admired by all, becomes obsessed with the desire to clear his name. He tries to clothe himself in a shining armor of innocence but wears it as if he has no other virtues. He learns that to make a virtue of innocence may be a sin and has to sink to the depths of despair before he finds himself.

Grades 11–12

Farrell, Michael. *Thy Tears Might Cease*. New York: Alfred R. Knopf, 1964.

The story concerns itself with the moral and spiritual development of a young Irishman, Martin Reilly, during the early years of this century. "The beauty of the opening chapters dealing with Martin's generally happy home-life in a small village contrasts sharply enough with the book's later sections with Irish history in the first half of the 19th century providing the background for this work. The struggles of tenant farmers against rack-renting, tithes, and evictions, Catholic emancipation, the attempt to repeal the union with England, and

finally the great famine are reflected, and the lives of Dualta Duane and Una Wilcocks."

Grades 11–12

McCarthy, Mary. *The Company She Keeps.* New York: Harcourt, Brace & Co., 1960.

"Six episodes that tell of the experiences of a girl, in her 20's and on her own in New York, fuse into both a portrait of an individual and a revelation of a distinct social milieu."

Grades 11–12

———. *The Group.* New York: Harcourt, Brace & Co., 1963.

The Group is made up of eight Vassar girls from the Class of '33. We see them first at the wedding of Kay Strong a week after commencement. We see them last at Kay's funeral 7 years later. It is an excellent chronicle of social history with sensitive observations on the lives of the girls.

Grades 11–12

Moore, Brian. *An Answer From Limbo.* Boston, Mass.: Little, Brown & Co., 1962.

A story of "a New York writer who sacrifices other people, but does not realize until too late that he is sacrificing his own soul, to achieve success in his writing. His wife takes a job to support the family while he writes; his mother comes from Ireland to mind his two children. The two women, who clash immediately, could use his love and comfort, but they get not even understanding from him."

Grades 11–12

———. *The Emperor of Ice-Cream.* New York: Viking Press, 1965.

At odds with both his Catholic family and with Protestant Belfast, a frustrated sensualist and unsuccessful in his college entrance examinations, Gavin Burke considers himself a failure at 17. With the outbreak of World War II he joins the Air Raid Precautions, and new encounters change Gavin's relationship with both his family and his girl.

Grades 10, 11, 12

O'Connor, Edwin. *All in the Family.* Boston, Mass.: Little, Brown & Co., 1966.

The Kinsellas were Irish-Catholic immigrants who became powerful in New England through the manipulations of millionaire Uncle Jimmy. They pushed socially and financially through the mayoralty to the governorship, in the wake of family friction and finally the alienation of brothers. Many readers will be prone to find parallels between this family and the Kennedys.

Grades 10, 11, 12

———. *I Was Dancing.* Boston, Mass.: Little, Brown & Co., 1964.

Waltzing Daniel Considine, retired after years in vaudeville, "wants chiefly to spend the rest of his days in the home of his son, whom he has not seen for 20 years—and his son's wife—whom he has never seen at all. The two young people accept him into their home as a temporary guest; it was only when they discovered his intention to stay that conflict begins."

Grades 9–12

O'Connor, Flannery. *A Good Man Is Hard To Find, and Other Stories.* New York: Harcourt, Brace & Co., 1955.

A look at back-country people and their struggle to merely exist. Stories include "A Stroke of Good Luck," "A Temple of the Holy Ghost," "The Artificial Nigger," "The Displaced Person."

Grades 10, 11, 12

———. *Everything That Rises Must Converge.* New York: Farrar, Straus & Giroux, Inc., 1965.

Nine stories of the fierceness and struggle of life among white people in the new South. It details the pathos and bitterness of the characters and the truths about themselves which they are made to face unwillingly.

Grades 11, 12

O'Faolian, Sean. *I Remember, I Remember.* Boston, Mass.: Little, Brown & Co., 1961.

Nostalgic recollections set in Ireland. Contents: "I Remember, I Remember"; "The Sugawn Chair"; "A Shadow, Silent As A Cloud"; "A Touch of Autumn in the Air"; "The Younger Generations"; "Miracles Don't Happen Twice"; "No Country for Old Men"; and others.

Grades 9–12

O'Connor, Edwin. *The Edge of Sadness.* Boston: Little, Brown & Co., 1961.

Father Hugh Kennedy, the narrator in this novel, tells us of the Carmody family. As well as a view of the weaknesses, strengths, and struggles of the Carmodys, we watch Father

Kennedy struggle with loneliness, alcoholism, and his duties to his friends and the Catholic church.

Grades 11–12

O'Hara, John. *Assembly.* New York: Random House, 1961.

Twenty-four stories and two novellas. . . . In most of them O'Hara deals with middle-aged people coping with fears or regrets they have lived with for a long time.

Grade 12

———. *Elizabeth Appleton.* New York: Random House, 1963.

By background and temperament an outsider in the academic world, Elizabeth Appleton fills the role of faculty wife capably yet with unconscious snobbery. A 5-year affair with Porter Ditson, a fellow sophisticate and the real love of her life, carries Elizabeth through some difficult years, but when he proposes marriage, she decides she prefers the marriage she already has. She then turns her energies to helping her present husband with the presidency of the college, and fails.

Grades 11–12

———. *The Horse Knows the Way.* New York: Random House, 1964.

Again, short stories dealing with the upper-middle-class for the most part, the upper middle-aged (though not especially mature). Some stories are sharply satirical and most of them are more readily concerned with ideas than actions.

Grades 11–12

Roth, Arthur. *The Shame of Our Wounds.* New York: Thomas Y. Crowell Co., 1961.

Jerry Callum, an Irish-Catholic youth of 12 was confined to a Catholic institute for boys after his mother dies and his father had to be committed to a mental hospital. In the institute he met "Red" Malone (a truant and gang member from the Bronx). He and Red ran away from the institute. During this time Jerry learned to lie and steal expertly. Finally captured, he and Red are returned to the institute where beatings and punishment take the place of understanding and reconditioning.

Grades 9–12

Smith, Betty. *Joy in the Morning.* New York: Harper & Row, 1963.

Annie McGairy, 18-years-old, elopes with a 20-year-old law student, Carl Brown. Their first 2 years of marriage and their first baby come while Carl works for his degree in a midwestern college town in the late 1920's. The two have no parental support, but a love that is cheerful, jealous, young, and resilient.

Grades 10, 11, 12

Stewart, Ramona. *Casey.* Boston, Mass.: Little, Brown & Co., 1968.

It is the 19th Century in New York City. We follow the life of Tom Casey from its beginning among the Irish poor to "boss of the big city." Casey climbs from gang fighter to vote repeater, from strong-arm man to alderman, to the board of supervisors and finally to become "boss of the city." We are given a very poignant and well-told treatment of 19th century power politics as well as a vivid portrayal of immigrant Irish city dwellers.

Grades 10, 11, 12

Taylor, Elizabeth. *In a Summer Season.* New York: Viking Press, 1961.

Kate Heron, a widow in her early 40's, marries a man 10 years her junior. Kate has a grown son and a teenage daughter by her first marriage. Now she finds herself deeply in love with her charming but irresponsible second husband. The love affairs of Kate's son and daughter provide a happy story until a friend of Kate's first husband returns with his grown daughter. Now the conflict of overlapping generations builds to a tragic climax.

Grades 11, 12

Tracy, Honor. *The First Day of Friday.* New York: Random House, 1963.

A humorous novel set in Ireland about a handsome young landowner and the trials and tribulations he faces in trying to manage his run-down estate. He is aided in his attempts by his slightly demented mother whose interests are burglars and television, his beautiful fiancee, a tormented parish priest, and an unusual servant girl.

Grades 11, 12

Italian Literature

Baccheli, Riccado, *Mill on the Po.* New York: Pantheon Books, Inc., 1950.

The saga of an Italian family of mill owners tracing the course of their lives from 1821 to the end of the First World War—the years that saw the slow development of the Italian nation.

Grades 11, 12

Berto, Giuseppe. *Antonio in Love.* New York: Alfred A. Knopf, 1968.

A young Italian teacher attempts to find a perfect wife.

Grades 9–12

———. *The Sky Is Red.* New York: New Directions Publishing Corp., 1948.

The story of four teenage Italian children orphaned in an allied bombing raid who are forced into strange situations in order to exist. The essential goodness of children is brought out, in the midst of the ugliness of life during war-time.

Grades 10, 11. 12

Bevilocqua, Alberta. *Califfa.* New York: Atheneum 1969.

The life of a strong-willed young woman in a poverty-stricken Italian village in the 1940's.

Grades 11, 12

Coccioli, Carlo. *The Little Valley of God.* New York: Simon & Schuster, 1957.

The story of what happens to a priest and his flock when, one summer, their small Italian village is visited by a mysterious young stranger who seems to possess the power to work miracles.

Grades 9–12

Fumento, Rocco. *Tree of Dark Reflection.* New York: Alfred A. Knopf, 1962.

Danny Faustino is an Italian-American born and brought up in the ghetto of a New England mill-town and an industrial suburb of Boston. Danny, his religious mother, and sisters suffer under the hand of a cruel and brutal father. As life develops for Danny, he has troubles in his own love-life. Danny comes to find that in many ways he closely resembles his father and life involves erring and forgiving on the part of human beings. The world of Little Italy is vividly portrayed in this work.

Grades 11, 12

Guareschi, Giovanni. *A Husband in Boarding School.* New York: Farrar, Straus & Giroux, 1967.

A niece of a man of great wealth, but questionable lineage, is given an ultimatum to find a husband or be disowned.

Grades 9–12

———. *Don Camillo Meets the Flower Children.* New York: Grosset & Dunlap, 1969.

Don Camillo, an Italian priest in a small village, puts down Satan in the form of rebellious youth, the welfare State, politics, and his niece's blasphemous behavior. (Several books have been written about the experiences of Don Camillo in this village.)

Grades 9–12

Ginzburg, Natalia. *A Light for Fools.* New York: E. P. Dutton & Co., 1956.

The story of the lives and loves of an Italian family caught up in the maelstrom of troubled emotions and politics attending World War II.

Grades 10–12

Morante, Elsa. *Arturo's Island.* New York: Alfred A. Knopf, 1959.

The story of Arturo, an adolescent on an island near Naples, and his strange discovery of the truth about his father, his stepmother, and the island.

Grades 9–12

Moravia. Alberto. *A Ghost at Noon.* New York: Farrar, Straus & Young, 1955.

The matrimonial difficulties encountered by a young couple living in Rome when the husband becomes a script writer for a movie producer and goes with the company to Capri.

Grades 11, 12

———. *Roman Tales,* New York: Farrar, Straus, & Giroux, 1957.

Nineteen stories about poor people in Rome, illustrating the tragic lives of such characters as waiters, washwomen, thieves, and prostitutes.

Grades 11, 12

———. *The Lie.* New York: Farrar, Strauss, & Giroux, 1966.

A man takes a detached look at the state of his marriage and his relationship to his wife and step-daughter.

Grade 12

———. *The Time of Indifference.* New York: Farrar, Straus & Young, 1953.

This caustic critique of the moral disintegration that was poisoning Italian society between the wars tells the story of a widow and her son and daughter and their shifting allegiances involving lovers and each other.

Grades 11, 12

Pasinetti, P. M. *The Smile on the Face of the Lion.* New York: Random House, 1960.

Bernardo Partibon "returns to Italy from America looking like a blond and burly prizefighter and is immediately caught up in wealthy, smart, pretentious Italian society."

Grades 11, 12

Pavese, Cesare. *The Moon and the Bonfires.* New York: Farrar, Straus & Young, 1953.

Concerns a lonely boyhood in Italy, a journey to America and a return to post-war Italy in search of roots.

Grades 10, 11, 12

Piazza, Ben. *The Exact and Strange Truth.* New York: Farrar, Straus & Giroux, 1964.

Alexander's father dies and his mother has a stroke all within a year. The only thing that makes life endurable for this 12-year-old is his active imagination. The story in a southern setting is simply told with moments of truth and beauty.

Grades 9–12

Pirandello, Luigi. *The Late Mattia Pascal.* New York: E. P. Dutton & Co., 1923.

Mattia, tortured by his wife and mother-in-law, takes advantage of an accident to assume a new personality and a more colorful life, only to discover that freedom does not exist when living under an assumed name.

Grades 9–12

Pratolini, Vasco. *Metello.* Boston Mass.: Little, Brown & Co., 1968. Original Italian edition, 1960.

The story covers the life of a workman in Florence at the turn of the century. . . his childhood, his affair with a widow, his job as a bricklayer, his marriage, and the strike that turns him into a leader. More significant in this novel is the story of the Italian workers and their fight for a living wage and for recognition of their group as workers and as men.

Grades 10, 11, 12

Rombi, Parede. *Perdue.* New York: Harper & Brothers Publishers, 1954.

A Sardinian boy's desperate search for the father he has never known.

Grades 9–10

Svevo, Italo. *As A Man Grows Older.* Norfolk, Conn.: James Laughlin Co., 1949.

The story of a bachelor who becomes infatuated with a beautiful but worthless young girl who drags him down into a betrayal of himself.

Grades 9–12

Tecchi, Bonaventura. *The Egotists.* New York: Appleton-Century, Croft, 1964.

Five men, successful in their professions, are failures in their personal relationships.

Grades 11, 12

Viertel, Joseph. *To Love and Corrupt.* New York; Random House, 1962.

A Senate Investigating Subcommittee looks into the governmental-assisted business of a New Jersey real estate tycoon. The tycoon, a warm-hearted Italian-American, has fought and worked his way up from the slums, using bribes and other realistic ways to get things done. Many of his accomplishments have been good but the question remains: do ends justify the means in public and business life and on the personal side?

Grades 11, 12

Japanese Literature

Abe, Kobo. *The Face of Another,* New York: Alfred A. Knopf, 1967.

Japanese translation, an intriguing psychological novel about a man whose face is disfigured. He attempts to acquire a new face and personality, with unusual consequences.

Grades 11, 12

———. *The Ruined Map.* New York: Alfred A. Knopf, 1969.

Detailed search for a missing person seen through the eyes of a private investigator as he moves through the Japanese underworld.

Grades 9–12

Dazai, Osamu. *The Setting Sun.* Norfolk, Conn.: James Laughlin, 1956.

Chronicles the lives of the members of a slowly declining aristocratic family in post-war Japan.

Grades 11, 12

Kawabata, Yasunari. *Snow Country.* New York: Alfred A. Knopf, Inc., 1956.

Shimamura, hero of this novel, is a wealthy dilettante quite incapable of love. The heroine, Komako, is a geisha girl, who is pure in the midst of corruption. The two try to love, but love can never bring them together. The nearer they are the farther apart they are. Through Komako, Shimamura is drawn to Yoko, a strange, intense girl. But, he can take neither Komako nor Yoko as a person. Finally he leaves them both. Because of a tragedy that occurs in which we don't actually know whether Yoko is alive or dead, we find Komako trying to save her rival, Yoko. *Snow Country* seems a perfect symbol of the cold loneliness of the Kawabata world. The beauty and tenor of a people, time, and place are simply and exquisitely developed here.

Grades 10, 11, 12

———. *Thousand Cranes.* New York; Alfred A. Knopf, Inc., 1958.

Young Kikuji becomes involved with an older woman, Mrs. Ota, who at one time had been in love with his father. The woman experiences much anxiety and stress concerning her involvement with the two men. Adding to her anxieties is the difficult relationship she has with her unmarried daughter.

Chikako, an acquaintance of Kikuji, the woman and her daughter, is an unhappy single woman long past the age when she should have been married. An unusual, large, and ugly birthmark across her breast seems to have prevented her marrying. Because of this she has become an embittered and jealous woman, who weaves in and out of the lives of Kikuji and his loves, carrying lies and tales that finally contribute to the demise of Mrs. Ota's daughter, whom Kikuji came to love after her mother's death.

Grades 11, 12

Mishima, Yukio. *After the Banquet.* New York: Alfred A. Knopf, 1963.

Kazu, a middle-aged woman proprietress of a highly successful restaurant in Tokyo frequented by retired diplomats and politicians, is attracted to and marries one of the latter, Noguchi. When he attempts a comeback in politics, Kazu throws herself into the campaign; but her methods in going directly to the people scandalize her husband, and the marriage breaks up.

Grades 11, 12

———. *Thirst for Love.* New York: Alfred A. Knopf, 1969.

A widow tries to recover from the bitterness left by the death of her unfaithful husband.

Grades 11, 12

Morris, Edita. *The Flowers of Hiroshima.* New York: Viking Press, 1959.

Sam Willoughby visits Hiroshima 13 years after the black rain fell on that city and finds the tragedy still alive. He sees beautiful Ohatsu run away from home because with her tainted blood she dare not marry the man she loves and bear children; he sees Fumio's once strong body succumb to internal injuries; he sees poverty, loss, and scars both physical and psychic. He also sees the beauty of these people, their childish gaiety, their sensitivity, and their kindness.

Grades 10, 11, 12

Mushakoji, Saneatsu. *Love and Death.* New York: Twayne Publishers, 1958.

Short novel of young love which flowers briefly and is cut short by sudden death.

Grades 11, 12

Natsume, Soseki. *Botchan.* Detroit, Mich.: Wayne State University Press, 1968.

An uncompromising young teacher from Tokyo encounters great difficulty in a provisional school.

Grades 9–12

Noma, Hiroshi. *Zone of Emptiness.* New York: World Publishing Co., 1956.

The "zone of emptiness" is a Japanese military post to which the hero, Kitani, returns following more than 2 years' imprisonment for stealing an officer's wallet. The novel is a brutal probing of Japanese military and social institutions.

Grades 11, 12

Osaragi, Jiro. *The Journey.* New York: Alfred A. Knopf, 1960.

A love story set in modern Japan which depicts the attitudes of various Japanses people toward the West and toward their own traditions.

Grades 10, 11, 12

Tanizania, Junichiro. *Some Prefer Nettles.* New York: Alfred A. Knopf, 1955.

The culture and customs of Modern Japan—particularly the puppet theater and the Geisha—are superbly described in this subtle and delicate exploration of the failure of the marriage of a modern Japanese couple.

Grades 11, 12

Jewish Literature

Abrams, Margaret. *The Uncle.* Boston: Houghton-Mifflin, 1962.

Gus is 7 years old and an uncle but is blissfully unaware of it. Then his big sister, Sally, arrives with her husband and 7-year-old son, Tom. The grown ups think that the two 7-year-old boys can take care of each other, but this is where Gus' troubles begin, the least of which is his new nick-name, Unk. This is the story of how Gus slowly becomes aware of the adult world.

Banks, Lynne R. *Children at the Gate.* New York: Simon & Schuster, 1968.

The setting of the novel is Israel but the need to give and receive understanding and love is now in any city, anywhere. Gerda is 30, Jewish, and divorced. She is depressed with guilt over the death of her small son and filled with anxiety over the wreck of her marriage. An Arab friend convinces her (against her will) to help two starving, terrified Arab children (Peretz and Ella). Realizing that the plight of these children is surely more desperate than her own, she finds herself finally giving, to the point of illegally adopting them as her own.

Grades 9–12

Bellow, Saul. *Herzog.* New York: Viking Press, 1964.

Could be described as a series of satirical comments on modern women, marriage, politics, philosophy, and a characterization of a present-day American Jewish intellectual. Moses Herzog, the protagonist, is on the verge of a nervous breakdown, in a great state of emotional confusion after his humiliating second divorce.

Friedman, Bruce J. *A Mother's Kisses.* New York: Simon & Schuster, 1964.

In a world in which a 17-year-old Brooklyn boy finds the world and his supremely confident mother revolting and hypocritical, it is very difficult for him to find a place for himself. After finding a college that would accept him, his mother comes along with him. The story is told with humor and pathos but a more wretched and sickening character than the mother would be hard to come by.

Grades 10–12

Green, Gerald. *To Brooklyn With Love.* New York: Trident Press, 1968.

Albert Abrams grew up on Longview Avenue in Brooklyn during the depression. The story opens as the now-successful suburban resident takes his children back to see the old neighborhood. Then we get flashbacks in the life of Abrams and his old pals, The Raiders, who would bully him because he got 100's in school, wore glasses, and had weak ankles. We get to know his parents, a doctor father (though poor) and a phony mother (too fancy mannerisms and diction) who was overprotective.

Grades 9–12

Malamud, Bernard. *The Assistant.* New York: New American Library, Inc., 1957.

Tells the story of three people caught at the edge of violence: Morris Baker, the gentle shopkeeper whose faith in humanity is so great that he willingly befriends the man who robs him. Frank Alpine, the assistant, is a fusion of ambiguities of personality brought on by guilt. Helen Baker, the insecure daughter of Morris, through loneliness is willing to compromise and becomes caught up in a relationship with a man she does not love.

Baker's entire life is tied up in his shop, which is sucking the life from his body, but somehow he cannot give it up.

Grades 11, 12

———. *The Fixer.* New York: Farrar, Straus & Giroux, 1966.

The whole of Yakov Bok's life he felt could be summed up in the fact that it was perilous

for him just to be alive. Unfortunate circumstances seemed to enshroud him like a mantle he had to wear throughout life. An orphan almost from birth, he was unendingly poor and unsuccessful; his wife left him when he held her personally responsible for her sterility; he was finally jailed for the murder of a Christian boy (a crime he did not commit), spending almost 3 years in jail, enduring the gravest physical and psychological humiliation and torture. Out of this human suffering and misery grows an unusual type of self-discovery.

Grades 11, 12

———. *Idiots First.* New York: Farrar, Straus & Co., 1950.

A book of short stories covering many segments of our society, gentile, Jewish, Italian and Black. The love, lack of love, and searching to understand life and death are calmly portrayed as problems of people and not peculiar to any one ethnic group. In "Black Is My Favorite Color" and "Life is Better Than Death," the need of humans to give is beautifully presented.

Grades 9–12

Mezvinsky, Shirley. *The Edge.* New York: Doubleday, 1965.

A story about Lois Marks, a pretty, talented, middle-class, Jewish girl, who after a disillusioning try at summer stock, married dear, faithful Jerry who had a good thing in his father's furniture business. Now after 8 years of marriage and mother of a small daughter, she tries to face the bitter truth about her joyless, empty life.

Grades 10–12

Moll, Elick. *Memoir of Spring.* New York: G. P. Putnam's Sons, 1961.

A novel which comprises the memoirs of a Jewish childhood in Brooklyn, Chicago, and the Catskills as recalled by a successful Hollywood composer. There is no continuous plot and little to connect the incidents except a mood of nostalgia. It travels the dreams of adolescence and some humor about the petty deceptions of the poor.

Grades 10–12

Nathan, Robert. *The Color of Evening.* New York: Alfred A. Knopf, 1960.

Halys, a wisp of a girl, unexpectedly entered the life of the painter Max Loeb. Drawn by the fragile beauty of her face and touched by her loneliness, Max brought Halys to his studio in Santa Monica. The story tells the effect of this strange girl upon the lives of Max's landlady, a widow; Jon, his talented pupil; and on Max himself.

Mr. Nathan treats with compassionate understanding the interlocking problems of age and youth and demonstrates the need for affection and sympathy in both periods of life.

Grades 10–12

Popkin, Zelda. *Herman Had Two Daughters.* New York: J. B. Lippincott Co., 1968.

As we move through the lives of Celia and Jessie Weiss, we watch the change in Jewish life from strongly religious ghetto people to prosperous, less committed middle-class graspers of things and position. In his attempt to record the changing view which the Jewish people are taking toward their role in society, Popkin gives us a vast mirroring of Jewish dialects, terminology, and talk of domestic habits.

Grades 10–12

Potok, Chaim. *The Chosen.* New York: Simon & Schuster, 1967.

During a baseball game between their Jewish parochial schools in New York, Danny and Reuven meet. This marks the beginning of a friendship and rivalry that lasts a lifetime. As we read we get much information and insight into Orthodox and Hasidic beliefs.

Grades 11, 12

Roth, Philip. *Letting Go.* New York: Random House, 1962.

This book concerns itself with three main characters. Gabe Wallach is very confortable monetarily and socially. He is a young instructor of the humanities. He should be happy but is not. He is somehow bothered by a vague guilt. Libby and Paul Herzes are a young couple living in a constant state of crisis, either involving money or other domestic problems, including an unwanted pregnancy. Most of their problems they bring on themselves.

Roth is trying to make us understand these people and gives us a perceptive look into their characters.

Grades 11, 12

———. *When She Was Good.* New York: Random House, 1966.

A young girl, who never forgave her father for his human frailties, becomes pregnant during her affair with a young man she thinks she loves. But just as with her father, she wants to control and own the young man she feels she loves. When she realizes she is pregnant she gives up all pretext of love but continues to strive to control, belittle, and dominate her lover. She forces him into a marriage that they are both too young and immature to handle. Family interference from both sides does not help the situation. The whole thing finally resolves itself in tragedy.

Grades 11, 12

Siegel, Sam. *Hey Jewboy.* New York: S-H Service Agency, 1967.

Sam's father died of consumption when Sam was 11. He left five children (one daughter blind) and a wife with no training. Though the mother struggled to hold the family together on charity and public assistance, the family finally was broken up when it was proven in court she could not support them. One boy and girl go to a Chicago orphanage, one boy is sent to a Michigan farm, the blind girl remained in the care of the mother, and the eldest, 12-year-old Sam, is sent to live in a "Boy's shelter." Sam lived by his wits, guts, and fists learning to "make it" with hustling any angle he could in the streets. The only beautiful thing in his life was Becky, the girl he loved. Sam's ambiguity of feelings concerning law, justice, love, and self-preservation is peculiar to those who live in and of "the streets" and realize they must struggle constantly in order to survive, because "the streets" have no mercy.

The idiom and life style here is Jewish but the lost dreams could be those of any poor ghetto youth.

Grades 9–12

Singer, Isaac B. *The Manor.* New York: Farrar, Straus, Giroux, 1967.

In 19th Century Poland, a Jewish Merchant experiences tragedy due to conflict of old world traditions and new ideas of secular civilization.

Grades 11, 12

Wallant, Edward L. *The Tenants of Moonbloom.* New York: Harcourt, Brace, 1963.

Norman Moonbloom who has failed in just about every line of human endeavor has been reduced to working for his brother, Irwin, who owns a number of down-at-the-heels apartment houses in New York City. Serving as agent and collector of rents for his unscrupulous brother, Norman a humanist and a man of deep sympathies constantly violates the agent's code by showing interest in the need for apartment house repairs, etc. Norman's involvement with the cross section of the human race represented by the tenants leads him into strange complications.

Grades 10–12

Weidman, Jerome. *The Sound of Bow Bells.* New York: Random House, 1962.

Sam Silver's ambitious mother constantly pushes him in his quest to get away from the lower East Side and move uptown. By 20, he is a fairly successful short story writer and novelist. But Sam never really comes to grips with himself as a Jew and how he must write out of his own experience. We get some interesting insight into the publishing world.

Grades 10–12

Wilson, B. J. *Hurray for Me.* New York: Crown, 1964.

Bobby Hershman is a 5-year-old Jewish boy, growing up in Brooklyn during the Depression. His father is a librarian; his mother is gentle, loving, and talented. Although his family is close and loving, he knows poverty and sadness and he sees and suffers brutality. Being poor knits his neighborhood in a way not unusual during the Depression. This novel spells out the joy, sorrow, and laughter of that neighborhood.

Grades 9–12

Norwegian Literature

Bojer, Johan. *By Day and by Night.* New York: D. Appleton-Century Co., 1937.

A manufacturer of machine guns becomes remorseful when he sees a boy from his town in the hospital—fatally wounded. He tries unsuccessfully to make amends.

Grades 10, 11, 12

Undset, Sigrid. *The Faithful Wife.* New York: Alfred A. Knopf, 1937.

After 16 years of marriage, Nathalie finds that her husband Sigurd has fallen in love with

a young girl and the girl is to bear his child. Sigurd is given his divorce by Nathalie but subsequently never marries his young Catholic sweetheart because of religious convictions. After the baby's birth, the young Mother dies of a hemorrhage. Sigurd is left with the child. Through all of this Nathalie has managed to escape becoming bitter or prolonging her self-pity. Finally, she and Sigurd come together again. We get quite well-acquainted with the family roles, life-style, character, and culture of the Norwegian people as we travel through the lives of Nathalie and Sigurd. Most interestingly we get a view of city and country life.

Grades 11, 12

Polish Literature

Chase, Mary Ellen. *A Journey to Boston.* New York: W. W. Norton & Co., Inc., 1965.

Patterns of life in Poland and the United States are constrasted in this slight story of two Polish farm women in western Massachusetts, whose day together ends with the news of their husbands' fatal highway accident. One wife's initial attempt to begin again provides an affirmative ending to a story based on an actual event.

Grades 9–12

Chromanski, Michal. *Jealousy and Medicine.* Norfolk, Conn.: James Laughlin, 1964.

A triple love affair brings about the downfall of three men involved with one woman.

Grades 11, 12

DeVries, Peter. *Let Me Count the Ways.* Boston: Little, Brown & Co., 1965.

The father of this Polish-American family in the midwest is a furniture mover married to a religious fanatic. Because his wife convinces him he has disgraced the family, he begins to drink without ceasing. His son has a split personality because of the mother being overly-religious and the father anti-religious.

Grades 10–12

Kosinski, Jerzy. *The Painted Bird.* Boston: Houghton Mifflin Co., 1965.

In the Fall of 1939, a 6-year-old boy from a large city in Poland was sent by his parents to a place of shelter in another country. A man travelling eastward agreed for a large sum of money to find temporary foster parents for the child. The parents went into hiding to avoid forced labor in a German concentration camp.

Finally after a most hideous type of existence, the boy finds his parents, but not before he has been exposed to the most depraved and base of all human tendencies.

Grade 12 [recommended for *most mature* senior students]

Kuncewiczowa, Maria. *The Conspiracy of the Absent.* New York: Ray Publishers, 1950.

Set in London and Poland, this is the story of a Polish family during World War II. Particularly interesting portrayal of two sisters, Kira and Susan, and how the war affects each differently.

Grades 10, 11, 12

Odojewski, W. *Island of Salvation.* New York: Harcourt, Brace & World, Inc., 1965.

A young boy returns to his grandparents' home in 1943 to find everything changed by Hitler's forces.

Grades 10, 11, 12

Pietrkiewicz, Jerzy. *The Knotted Cord.* New York: Ray Publishers, 1953.

Superstition and religious dogma of the Polish people are offered in giant helpings in this novel about a young boy, Bronek, who has been promised to the Saints by his clinging, overly-religious mother. Confusion and fanaticism in ritual and daily activities on the part of adults lead to a very strange life for Bronek. He wants to rid himself of the habit and the knotted cord around his waist; but, at the same time wants to satisfy his beloved mother and become a "big monk, very big and very holy." In the end, vows imposed on him by his dying mother alienate him from his family, the world, and heaven.

Grades 11, 12

Sienkiewicz, Henrik. *Through the Desert.* New York: Benzinger Brothers, 1912.

Charming story of two brave children, Polish boy and English girl, who escape from captivity, wander through African wilderness and accumulate weapons and wealth, triumphantly overcoming insuperable difficulties.

Grades 9–10

Russian Literature

Mankowitz, Wolf. *A Kid for Two Farthings.* New York: E. P. Dutton & Co., 1954.

The lives of Mr. Kandinsky, the poor trousers maker; Shmule, a youth just growing into manhood; Sonia, a little miffed because Shmule's engagement ring to her is too small; his mother, who is without her husband and the other inhabitants of Fashion Street, as seen through the eyes of Joe, a 6-year-old Polish child. Joys and heartaches of the people are picturesquely depicted and caught up in symbolism involving an animal Joe tries to raise in the city but which does not fare well in an environment alien to the animal's needs.

Grades 9–10

Molloy, Paul. *A Pennant for the Kremlin.* New York: Doubleday, 1964.

The story of what happens "when the Soviet Union inherits the Chicago White Sox and goes all out to win a Major League Pennant. The team's player representative urges his mates to whip those Reds. Sign stealing is declared decadent and un-Russian; and the Baseball Commissar's pretty daughter is placed under surveillance when she begins to date the players.

"At first the whole thing appears to be a rather hilarious put-on. As you continue to read you realize it is not all fun but a rather serious 'people to people' message wrapped in all this clubhouse chatter."

Grades 9–12

Panova, Vera. *A Summer to Remember.* Cranbury, N.J.: A. S. Barnes Co., 1965.

When Korostelev marries 6-year-old Serioja's mother, life expands step-by-step until the end of the story when Serioja has left the nebulous zone between babyhood and boyhood. For a boy whose father was killed in the war, the comforting masculinity and understanding of the step-father are a revelation of broad horizons.

Grades 9–10

Thayer, Charles W. *Moscow Interlude.* New York: Harper & Row, 1962.

Elena returns to her native Russia as the wife of an American attached to the U.S. Embassy. Loving the new Russia, she becomes the darling of the diplomatic set but soon her caprices make her a dangerous woman; dangerous to herself, her friends, and to the balance of international power. At last, having all but brought her own world and a sizeable portion of "the" world crashing about her, she discovers her true connection with her native land.

Grades 11, 12

Spanish Literature

Astrurios, Miguel A. *Strong Wind.* New York: Delacorte Press, 1968.

An impersonal society wields a very destructive force, especially when the people involved already have conflict with their values. All of this takes place in a small, Central American country.

Grades 11, 12

Bradford, Richard. *Red Sky at Morning.* Philadelphia, Pa.: J. B. Lippincott Co., 1968.

Josh Arnold's family lived in Mobile, Alabama, until he was 17 years old. When World War II began his father joined the Navy and sent Josh and his mother to live in Sagrado, New Mexico, where the family had spent previous summers. Josh gives us his observations of the Mexican and Anglo inhabitants of Sagrado.

Grades 9–12

Bristow, Robert O. *Time for Glory.* New York: William Morrow & Co., Inc., 1968.

Sammy Apodaco is of Mexican-Indian-Negro heritage. Near Yorksboro, South Carolina, he sees a truck hit a busload of white children. While others watch in horror, Sammy managed to save 17 of the children at the price of near fatal burns to himself. Both the whites and Blacks of Yorksboro made a hero of Sammy for their own purposes, but Sammy would have none of it. As all of this happens, the author is trying to penetrate and analyze the psyche that perpetuates racism.

Grades 9–12

Cortazar, Julio. *The Winners.* New York: Pantheon Books, 1965.

A widely assorted group of people win as a lottery prize a cruise—destination unknown. This is a story of suspense that ranges from the most unconventional of affairs to the violent death of one of the passengers. A novel that challenges and disturbs the reader and enlarges

one's sense of the intricacy of a single human being.

Grades 11, 12

Donoso, Jose. *This Sunday.* New York: Alfred A. Knopf, 1967.

The enervating lives of the old and the tensions existing between parents and children are emphasized in this novel.

Grades 10, 11, 12

Hill, Donna. *Catch a Brass Canary.* Philadelphia, Pa.: J. B. Lippincott Co., 1965.

When the acting librarian of a branch on New York's West Side hires a Puerto Rican boy, it leads to resentment of his presence and the boy being accused of thievery. Finally the true thief is found to be a man with mental problems who tries to destroy all books with prejudicial ideas. Only after this is Miguel accepted by his coworkers.

Grades 9, 10

Thomas, Piri. *Down These Mean Streets.* New York: New American Library, 1967.

A painful, passionate autobiography of life in Spanish Harlem. The novel takes us from boyhood through the agony of dope addiction, street conflict, and finally prison, then on to survival and manhood. Thomas came out of prison dedicated to helping his people survive.

Grades 9–12

Swedish Literature

Moberg, Vilhelm. *A Time on Earth.* New York: Simon & Schuster, 1965.

A novel relating the recollections of an aging Swedish immigrant living in a hotel room on the California coast. "In reliving the events of the Swedish past, Albert Carlson comes to terms with death and begins to find some meaning in the life of the dark and troubled world around him."

Grades 10–12

———. *The Last Letter Home.* New York: Simon & Schuster, 1961.

Final volume of a triology about a family of Swedish immigrants living in Minnesota in the middle of the 19th century. The reader follows the lives of a man and his wife as they change from pioneers of a wilderness to established citizens in a township with neighbors, shops, and gossip.

Grades 9–12

———. *When I Was a Child.* New York: Alfred A. Knopf, 1956.

The sensitive, autobiographical novel of a young, impoverished farm boy as he develops from early childhood to young manhood hoping to emigrate to America.

Grades 9–12

Other American Life Literature

Faderman, Lillian and Barbara Bradshaw. *Speaking for Ourselves.* Chicago: Scott-Foresman & Co., 1969.

Anthology of American ethnic writing which includes excerpts from the writings of Negro American Writers, Oriental American Writers, Hispanic American Writers, Jewish American Writers, Indian American Writers, European American and near-Eastern American Writers.

Grades 9–12

Head, Ann. *Mr. & Mrs. Bo Jo Jones.* New York: J. P. Putnam's Sons, 1967.

Bo Jo Jones and his girl, July, are not ready for marriage but an unwanted pregnancy pushes them into it. These teenagers find mature love and marriage a very difficult concept to understand and they have to work within the framework of differences in family background. When their premature baby dies, the families expect and arrange separation, schooling, and return to opposite sides of town. At first they seemed to acquiese to the parents but finally decided to remain together. They had found a bond between them during a year of marriage, pregnancy, and bereavement and decided to work out their destiny and education together.

Grades 10–12

Janeway, Elizabeth. *Accident.* New York: Harper & Row, 1964.

The novel begins with an automobile accident involving two college students who are driving back to Princeton after a weekend and doing 90 miles an hour in hopes of making their early morning classes. The driver of the car, Steven Benedict, is only slightly injured but his passenger, Saxe Barnwell, is crippled,

perhaps for life. The accident shocks Steven and his mother and his wealthy self-made father into thinking a little about what they have done with their lives.

Grades 9–12

Nichols, John. *The Sterile Cuckoo.* New York: David M. McKay & Co., 1960.

Pookie Adams is an odd, many faceted, teenage girl with an unending stream of good conversation. This book involves the beginning and end of a rapturous love affair between two crazy college kids.

Grades 9–12

Price, Reynolds. *A Long & Happy Life.* New York: Atheneum Publishers, 1962.

A love story, simply but poignantly told, concerning an affair between a sensitive girl and a crude, insensitive mechanic. She endures an 8 year, unhappy and unsatisfying romance. All this time she did not really know why she remained involved with this man and never was aware that her life could have been different. In the end she becomes pregnant and gives over completely to her life as it is with this man.

Grades 10–12

Taylor, Elizabeth. *The Soul of Kindness.* New York: Viking Press, 1964.

"The story revolves around Flora, a charming woman, lover of doves, 'the soul of kindness to everyone'." However, she all but fatally affects the lives of her mother, husband, and others around her in her bland, unseeing, self-centered good intentions.

Grades 10, 11, 12

Wolff, Ruth. *A Crack in the Sidewalk.* New York: John Day, 1965.

Linsey Templeton lives in an "Any City," urban area with her tubercular, Bible-strict father, her mother who lives vicariously through the lives of others, her beautiful, older sister and the younger children including mentally retarded, Pleas. Linsey's only escape from her drab situation comes through success as a professional folk singer.

Grades 9–12

A Bibliography of Ethnic Literature by Topic

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